DOCUMENT RESUME

ED 099 259 SO 007 953

AUTHOR	Furney, Trudy; And Others
TITLE	K-12 Art Guide.
INSTITUTION	Kansas State Dept. of Education, Topeka. Curriculum Section.
PUB DATE	73
NOTE	80p.
AVAILABLE FROM	State Department of Education, 120 East 10th Street, Topeka, Kansas 66612 (Free)
EDRS PRICE	MF-$0.75 HC Not Available from EDRS. PLUS POSTAGE
DESCRIPTORS	Age Groups; *Art; Art Activities; Art Appreciation; *Art Education; Art Materials; *Child Development; Curriculum Guides; Educational Objectives; Educational Philosophy; Elementary Education; Fundamental Concepts; Program Descriptions; Secondary Education

ABSTRACT

The development of students in various art fields is the focus of this K-12 art curriculum guide. The philosophy of the art program and the roles of administrator, teacher, and parent are outlined. The underlying school community relationships, and the objective, goals, and purposes of art education are described. Phases of child development in general and for specific age groups from 4 to 18 years of age are given with the art characteristics of these age groups and their art program goals. Fundamental art concepts -- color, light and shade, design, and composition -- as well as the basic media, are outlined as to objectives, materials, and suggested projects. The remainder of the guide follows a format of objectives, materials, working knowledge, concepts, and suggested projects in presenting several art techniques. Methods, motivations, and processes are not dictated but are left to the individual teachers. Techniques in the guide include the following: lettering, interior and mural design, paper and paper mache, batik, tie-dying, printing, silversmithing, enameling, stained glass, wood, leather, textiles, ceramics, and sand casting. (Author/KSM)

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k-12 art Guide

Kansas State Department of Education
Kansas State Education Building
120 East 10th Street Topeka, Kansas 66612

SP 007 433

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K-12 ART GUIDE

DEC 27 1974

Issued by:

KANSAS STATE DEPARTMENT OF EDUCATION
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Foreword

This guide is not a program of work for individual teachers or students but rather a guide to the development of a youth in the various art fields—a development that will help him to adjust to adult life. Methods, motivations, and processes are not dictated but are left to the individual teachers.

The art instructor as the leader must have a broad cultural education and a thorough training in the arts, for without a strong teacher no art curriculum can be a success. The teacher must possess imagination and originality, for resourcefulness is developed in the student by the teacher. It is the purpose of the teacher to develop the youth rather than to provide stock answers.

The philosophy that underlines the art program is based on the firm belief that art education today is an integral part of our democratic way of life. Art no longer exists solely within the cloistered hall of the museums. It has become far broader. It is an educational experience that no student should be denied for it is not for one person to predict what vistas lie ahead. It is safe to say for the present that art has become a recognized factor in everyday living. Therefore, the understanding of art and its function is a necessary part of a well rounded education. If youth is handicapped by a lack of understanding and appreciation of the arts, vast avenues of experience are closed to him.

All young people can never become artists, but since art is a visual statement of life, it is a language which a student can appreciate even if he cannot understand it. The art courses in Kansas schools should be an integrating force in training our students to make the necessary adjustments essential to their healthy assimilation into adult society of a democratic people.

We feel that a student who is educated without art is not truly educated at all.

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Acknowledgments

Appreciation is extended to the following people who have contributed their ideas, efforts, resources, and research to this publication. The principal participants are listed here but many others have helped in secretarial and consultant capacities.

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Introduction

We emphasize the provision of creative art experiences for every student. This is based on our belief in the unique quality of each individual, his need for self-fulfillment and the importance of his contribution to the lives of others.

Certain expressive qualities of music, the dance and the language arts are shared by the visual arts. However, creating in the visual arts is unique since it is the only way in which a student can give tangible form to his experiences through the manipulation of various media. Moreover, expression in the visual arts is not hampered by limitations of language nor by the lack of specialized skills associated with music, the dance or creative writing. Another very important aspect of the visual arts is that the hands which create an object can feed it, hold it, and experience it again and again as a source of satisfaction and beauty. In a world of mechanical wonder the hand-made object becomes a prized possession.

Although the opportunity to give form to experience is important for the average student, it is particularly important for the non-verbal student and for those who are verbally gifted. For the former, who cannot adequately express knowledge or feelings with words, it offers a way to break through and to communicate. For the verbally gifted student, who may tend to talk about his experiences rather than become physically involved in them, creating in the visual arts offers other methods of self-expression.

In the visual arts a student is confronted with the need for self-direction as he searches among many possibilities for the best way to express his own ideas. A very young student usually makes spontaneous and direct art statements about what he knows and feels. As he matures, his work becomes more complex. Through art, his active curiosity and sense of newness, adventure, and play can be encouraged. Opportunities arise to develop his ability to experiment, to observe, to plan, to select those means and materials which best express a particular idea. Through art, students can become aware that they have many special things to say and can develop confidence in their ability to say them.

As a growing student seeks to cope with the world about him, to explore it, and to find his place in it, the visual arts provide a means of forming concepts and organizing them in a way that has meaning for him. These concepts, and this organization of them, changes as he matures. His mind explores possibilities, rejects some, accepts others, and finds new solutions as his work progresses.

He feels an urge to establish order and begins to organize many random concepts toward the expression of an idea. Growth in a student is evidenced by the ability to organize his new responses to situations, to express these in forms that satisfy him, and to convey his ideas to others as he paints, models, and constructs. At every stage of growth through art, a student affords us an insight into his world of experiences.

Art experiences, particularly at the early age levels, afford a freedom of expression not commonly associated with other areas of learning. Art, for example, cannot be evaluated in the way that arithmetic, spelling, or science are evaluated. A student's creation can be judged only in terms of his own intent and his own ability to achieve that intent. In approaching the judgment of students' work in this light, we can foster in them the confidence and freedom which, in turn will further their growth through art experience.

Pleasure and enjoyment are important ingredients in the art experience. For the student, as for the mature artist, the process of creating allows him to be completely himself, closest to his own desires and relatively untouched by the conflicting and sometimes arbitrary demands of the outside world. In working out his feelings in his own way, he experiences the pleasures of self-realization known to artists in all fields of endeavor.

Art contributes directly to various areas of school work. It is a broad field which cuts across all subject matter and which can be used to motivate children in other work. It can enrich a learning situation and make it more vivid and memorable. Art can also be used to unite ideas and show relationships which might otherwise remain remote and theoretical to the student. However, in these related roles, art must not be made to lose its creative character.

The art program must provide truly creative experiences and the student must be seen in many situations to realize the full and unique contribution of the visual arts to the educative process.

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Philosophy

An art program should fill the general educational needs of all students and integrate more specific subjects into the harmony with each other and with art itself. Creative expression is vital to the development of each individual student and should provide opportunity for self-improvement and a growing interest in the student's surroundings. This can be done only by thinking through exploration and experimentation. This sensitivity to all living experiences can help the student develop good taste in selecting not only works of art but also consumer products. The student should benefit from art in his effective use of leisure time and should be encouraged to develop his talents to the utmost. While skills and technique are necessary to real satisfaction, the experiences must be kept within the student's ability. Art Education will offer therapeutic benefits to many and most important, will lead the way to self-expression and freedom in thought.

The Art Program

BUILDS—the concept that art is seeing, touching, experimenting, exploring, choosing, expressing, appreciating, and enriching.

GUIDES—and encourages the child to fulfill his desire for self-expression by developing his creative abilities.

DEVELOPS—the child's ability to select, to arrange, or to make objects more attractive for use, and stimulates him to improve that which is unattractive in his environment.

STRENGTHENS—group relationships through sharing ideas in individual and group projects.

HELPS—the child to understand that good design enhances the economic as well as the aesthetic value of any object.

PROMOTES—desirable workshop attitudes and gives training in the selection, preparation, and care of tools, materials, and facilities.

PROVIDES—ample opportunity for all children to experience working with many materials including those which are native to their community.

AIDS—the child in developing interests and skills which lead to the enrichment of leisure time activities.

The Role of the Administrator

Teachers, because of their responsible positions, are constantly looking to their administrators for leadership in

Curriculum Development to:

- give impetus to a program of curriculum revision and development that meets the needs of the constant growth in art activities necessary to keep pace with the total learning process and the normal growth in children.

Improvement of the Teaching Process to:

- act as a resource person.
- plan meetings for teachers and supervisors.
- provide in-service improvement opportunities.
- consistently help each teacher develop a feeling of professional dignity and importance.
- aid supervisors and teachers in evaluating the art program.
- encourage the idea that the arts are a necessary part of the curriculum.
- become acquainted with the whole art program.
- help teachers and supervisors plan and implement an effective schedule.
- provide adequate art supplies, space and equipment for a well organized art program with a wide range of activities.
- visit the art classes often.
- provide funds for books and magazines for the professional library used by the faculty.
- read the material in order to prepare himself for leadership in encouraging and aiding his faculty in their efforts to provide the creative experiences in art.
- encourage the continuing study and evaluation, by his faculty, of the opportunities they are providing their students in the arts.
- exhibit an interest in the work of his art teachers, compliment their efforts when due, and share their problems in a cooperative way.
- encourage the use and purchase of prints, reproductions, films, and slides of art works.
- make every effort to send art supervisors and teachers, with financial aid from the school, to conventions and workshops.
- if possible, attend such meetings and workshops himself.
- encourage his teachers to join and be active in professional art education organizations. (KAEA, NAEA)

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The Role of the Teacher

The role of the teacher in the art program is to

- make the child aware that seeking is learning, that a large part of growth in art depends upon the ability of the individual child to enjoy looking at his environment from various points of view.
- win the child's confidence and respect.
- create an atmosphere in which the child can be happy as he grows and works.
- make many tools and materials available so that there is an opportunity for choice when expressing ideas.
- make effective use of instructional aids.
- help the child develop confidence in himself.
- encourage individuality in expression.
- help the child to recall and clarify experiences in order to assist him in organizing his ideas.
- introduce, within the child's understanding, the art elements and principles of organization to help him become aware of art terminology.
- show the ways of handling tools and materials most effectively.
- help the child evaluate and appreciate his own efforts.
- develop an appreciation for the universality of art.
- foster within the child a "love for doing."
- make use of numerous opportunities to integrate and use art as a part of school and community activities.
- a look at the supervisor for help and guidance, but direct the art activities of the pupils in the classroom.
- see that materials are properly distributed before the art lesson, and the classroom is left clean and orderly after the art period.
- keep a portfolio of samplings of each child's work to evaluate programs.
- express personal enthusiasm and maintain professional alertness.

The Role of the Parent

The art teacher should inform parents of the role of art in the school curriculum. Parents can more successfully contribute to the total education of their children when they understand the importance of art in everyday living.

Parents can help their child grow through art experiences when they:

- recognize that art is a vital part of every young child's play and learning experience.
- study child development in art and gain some understanding of what children do with art.
- respect child art, however crude it may seem, as a natural means of communication.
- encourage the child to express himself at his level of ability and not with reference to adult standards.
- realize that experiences with art materials are essential for creative learning to all boys and girls.
- take the responsibility for arranging time and for providing the child with needed tools, materials, and space for work in the home; do not give him coloring books.
- arrange for family art exhibits in a gallery spot at home through which appreciative attitudes and values may be gained.
- ask the child to tell you about his art work; do not criticize unfavorably; try to understand the child's art.
- participate in art activities with the child and enjoy it with him; allow the child to express his own ideas; art is individual.
- help establish good craftsmanship.
- note the sincerity and freedom with which a child expresses himself when he is working in an atmosphere of understanding.
- see and help your child to see the interesting and unusual things in nature.
- help the child to develop an awareness of the design quality in things used every day.

School-Community Relationships

As a teacher one of the important duties is to interpret the children's school art program to the parents. Opportunities for this are provided through open house displays and discussions with parents, through P. T. A. meetings, through the use of art education films, through conferences and meetings, and through individual folders of children's work which show progress. Parents should be very much interested in guiding children to observe, think, experiment, and work creatively with art media at home rather than providing them with coloring books, patterns, paint-by-number sets, and how-to-do-it kits.

Children's Art Should Be Seen:

- in the classrooms, halls, principal's office, teachers' lounge, and lunchroom.
- in public buildings, museums, libraries, community centers.
- in store windows.
- at outdoor exhibits.
- in homes.

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The Community Engages in Art Activities Through:

- adult art education workshops, lectures, films, demonstrations.
- TV art programs.
- classes where children and parents work together.
- art publications.
- community art groups.

The Community Provides Resources Through:

- summer and after-school programs.
- persons with special art abilities.
- museums, schools, parks.
- colleges and universities.

Art As Creative Education

Art is a way of enriching life. With understanding guidance, it can be an important educational tool in developing the whole personality. Therefore, the art program should reach all students, not just the talented few. It must be a vital part of the curriculum in every school.

Art education can discover, challenge, and develop talented students and provide for leisure time activities. Art is a way of doing and can be correlated with all the other areas of learning such as social studies, literature, science, mathematics, shop, homemaking, music, agriculture, dramatics, physical education, health, foreign languages, and social activities. Art can enhance the beauty of classrooms, buildings, and homes.

General and Educational Objectives

The outstanding function of a program of art education for all young people must be to assist them to arrive at a well-balanced creative, intellectual, physical, moral, spiritual, emotional, and social maturity.

In order to achieve this end, the art program should function as follows:

- *Provide* opportunities for building spiritual values by fostering artistic development.
- *Encourage* creativity by providing opportunities to express and create.
- *Develop* greater powers of detailed observation and visual judgment.
- *Help* pupils to develop self-awareness, self-direction, self-confidence, and a sense of responsibility.
- *Help* all pupils to achieve their highest potential.
- *Develop* and enrich the personality of students through a variety of creative experiences.
- *Encourage* pupils to visualize ideas, thoughts, and feelings in original expressions.
- *Help* pupils increase the uset of imagination and resourceful thinking in solving art problems.
- *Provide* for pupil growth by encouraging experimentation, creativity, and evaluation of his progress.
- *Offer* activities which develop understanding of the characteristics of many materials by exploration.
- *Develop* learning and techniques necessary for creative growth and personal expression.
- *Develop* pride in craftsmanship.
- *Encourage* good work habits and respect for materials and tools.
- *Develop* self-confidence and satisfaction in accomplishment and in the production of original ideas.
- *Develop* individual initiative as well as group responsibility.
- *Provide* opportunities for more specialized instruction in the field of art as the student matures.
- *Provide* advanced art education for those with unusual ability.
- *Deepen* understanding of the vocational and avocational value of art.
- *Increase* critical judgment for selections of the fine art and industrial art products to be used in daily living.
- *Develop* responsibility to self, home, school, and community.
- *Develop* appreciation for the heritage of fine art and all eras of history.

Goals for Art Education

- *To develop* a sensitivity to and an appreciation of art, man's highest form of expression and communication.
- *To promote* maximum self-realization of the student through a variety of creative experiences.
- *To promote* growth in knowledge, insights, concepts, and outlooks through the encouragement of original thinking, creative expression, good work habits and the understanding of materials, media, and techniques.

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- *To encourage* a respect for the work of others.
- *To develop* character through cooperation and responsibility in group activities.
- To seek out the talented and provide counseling in the choosing of a vocation and to develop satisfying avocational interests for others.
- To develop an awareness of good design and craftsmanship in order to prepare the student for his future role as a consumer.

Purposes of Art Education

The Aims of Art Education

Education in art should be directed toward each student as an individual. It should integrate the other more specific subjects into an increased harmonization with each other and with art itself. Art education should have opportunities for self-identification, self-improvement, and a sharpening interest in the student's surroundings. A further aim of art education is to encourage creative thinking through exploration and experimentation and to increase art knowledge and skills. Art training should increase sensitivity to all living experiences and help the student develop good taste in selecting consumer products as well as works of art. The student should benefit from art in his effective use of leisure time and should be encouraged to develop his talents to the utmost. Art education will offer therapeutic benefits to many, and most important, will lead the way toward self-expression and freedom in thought.

Purpose in Arts in Elementary Education

The student should be helped to use art in all its forms and to identify himself with his art experiences. A well organized art program provides for a wide range of activities that will be adequate to the child's needs and interests. Activities should be considered in relation to the whole learning program of the student. The growth and changes in a student's behavior are the most important and are indicated by the product of his hands and mind. His work should grow out of his mind and soul. The foundation of art experiences laid in the elementary level is of great importance in developing a lasting experience.

The ability to draw is not essential for the elementary teacher in the development of an art program. The most important is his ability to inspire and stimulate the students and to evaluate their art work in terms of their creative growth.

Purpose of Art for Secondary Education

In the secondary level, the art program is needed to insure maximum growth and development of the student. It must be there to complete the tasks begun in junior high, for this is when the individual is beginning to mature. Art education will provide guidance for the future and foster active community interest and participation. Its purpose is to provide for an environment that will stimulate the integration of art; enthusiasm for worth leisure time; and provide motivation for the application of techniques and processes. Through art, the student will have reached a better understanding of society and have increased his interests in the pleasures of life.

Phases of Child Growth

The child makes pictures as naturally as he walks. Probably you noticed that even before the child learned to walk he was exploring space with his arms and legs. Around the age of two the child will be grasping any object within reach and begin his scribbling—a series of unorganized lines on the floor or wall.

Continued development of the child will show some organization of his scribbling and then the use of symbols to express ideas. A line circle becomes a head, under it the body, legs and feet—two straight lines.

The child can picture only what he has experienced although this experience may be just in the child's imagination. People, rather than things are pictured. Seldom does a child paint until both his thinking and feelings have been stimulated. You offer this stimulation by discussing with your child his experiences, taking him to see interesting things, reading stories and poems to him, and having music on records which he can enjoy.

Young children do not see depth and distance. Often a primary school child will draw a picture of "My House" by showing the family living room. The Thanksgiving table is laid flat as if the young artist saw it as he dangles from a chandelier. A football field is flattened. To an adult it would appear that the goal posts and players were lying instead of standing. This is normal and usual.

The teacher can aid the child in his development. You cannot force or hasten. You can encourage by providing space and materials for the child's use. You can show interest and appreciation of the child's efforts. You can refrain from comments such as: "But you can't make a horse," "That doesn't look like a

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soldier," "Let me show you how it should look." Rather say: "Do you want to tell me about your painting?" "I like that," "What lovely colors you have made."

Research studies of children's art work have shown that there are stages of growth and development through which children pass. The art program is based on the finding that children learn best by experimenting with materials and that children gain the confidence to think, feel, and express themselves when they are given time to work at their own pace and in their current developmental stage.

It has been found that some children pass rapidly from stage to stage while others have periods of little or no apparent progress.

Stage 1—Manipulative and Exploratory.
Stage 2—Intuitive Design, Circular Configuration.
Stage 3—Conscious Design, Deliberate Design.
Stage 4—Planning and Organizing, Preplanned Design.
Stage 5—Expressing Near and Far, Modified Design.
Stage 6—Increased Realism, Expressive Design, Craftsmanship, Ingenuity, Dramatic Simplicity.

Kindergarten Art Characteristics

The role of the kindergarten teacher in regard to art is primarily to provide the child with appropriate materials, and uninterrupted time for an aesthetic experience. The teacher should have no preconceived notions about what the child should accomplish, but should accept his work without asking for an interpretation.

Due to the varied background and experience of children entering kindergarten many stages of development will be observed among children of approximately the same chronological age. Children who have never had any art experiences may exhibit very early stages of development.

It is important to let the child work at his own level of accomplishment. For this reason the art characteristics of pre-school children are given here.

Art Characteristics: Age 2 - 4

Child makes random marks on paper in effort to gain control of tool.
He attempts to pile blocks.
He squeezes and punches plastic materials.
He is not trying to draw, model, or build objects; the experience is purely kinesthetic.

Art Characteristics: Age 4 - 7

Ideas are expressed by symbolic lines and shapes.
Shapes become more controlled and as the child advances, he can reproduce shapes at will.
Detail develops gradually.
Usually only parts important to the expression are used. (If legs are not important, they may not appear on the figure.)
There is usually no relationship of color to object.
Color is emotional.

Art Characteristics: Age 8 - 9

The child expresses what he knows, not what he sees.
He divides his paper into three areas—a ground (sometimes called base line), air, and sky.

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He often exaggerates the things that are important to him.

He has discovered the relationship between color and objects.

He may show episodes occurring at different times in the same picture.

He may draw pictures from both sides of a center or all around a center.

He may make X-ray pictures. (X-ray picture is a name for another interesting non-visual way of drawing to show different views that could not possibly be seen simultaneously. He depicts the inside and outside together whenever, for the child, the inside is emotionally of more significance than the outside. Frequently, both are used according to how much meaning either the outside or inside has for the child.)

Art Characteristics: Age 10 - 11

His awareness of color is more acute; he is more color conscious.

He uses color more realistically.

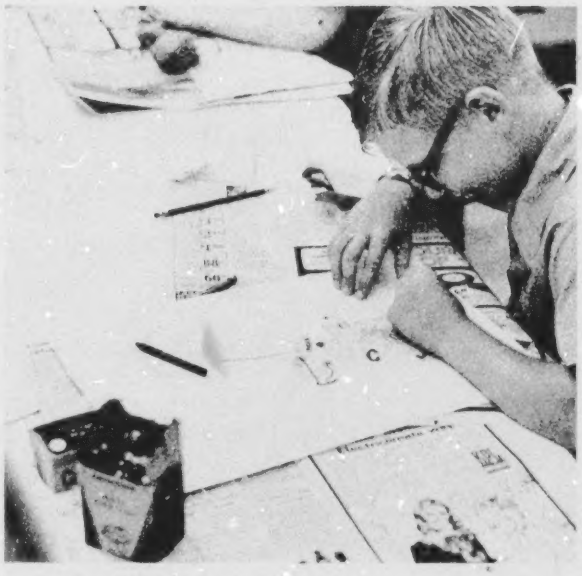
He becomes self-critical.

His figures may become still with great emphasis on detail.

He may leave out people because they are "too hard to draw."

He may copy from others because of insecure feelings.

He often desires to label objects and give words to people and objects.



His ideas come from real life experiences, from flight of fancy, the world around him, imagination, and television.

He may overlap objects in his pictures.

There is some continued use of exaggeration of important parts.

Junior High Art

The junior high school student is at a traditional stage in his development. He becomes increasingly more aware of adult standards and grows more critical of his work. For this reason it is very important that art experiences be enjoyable, useful, and challenging. This should be a period of exploration and discovery.

In this guide we have included many processes and materials for exploration to meet the varying needs and interests of children from ages 12 to 14. It is not expected that the teacher will have time to introduce students to all of the activities. Rather, this should be left to the discretion of the individual teacher. He or she should strive for a good balance between various two- and three-dimensional problems as well as art appreciation experiences.

All learning in art and crafts should contribute to growth of the child's knowledge and of his ability to use the elements of art and the basic principles of composition.

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Goals for the Junior High Art Program

The student's appreciation of the relationship between art and daily living.
An opportunity for the child to express himself creatively and grow through a variety of experiences.
Help the child with the form and function of tools and materials and standards of good design and craftsmanship.
An appreciation of art of the past and present as a form of communication.
Art with all other areas of the curriculum.
Independent thinking and flexibility in problem solving.
Develop the student's awareness to the possibilities of a rewarding hobby or career in the art field.
Cooperation in group activities and respect for the work of others.
The experience of working with a variety of materials, tools, and equipment which may later lead to a vocation, a rewarding hobby, or good use of leisure time.
An opportunity to study the possibilities and limitations of these materials, to design and execute aesthetically satisfying as well as useful objects.
Participation in group activities, thus giving a sense of belonging and self-realization through achievement.
An appreciation of the role crafts has played in the history of civilization, of the relationship of crafts to industry.
A respect for good craftsmanship, forms and designs appropriate to the materials used, and functions for which the objects are designed.
Individual responsibility, good work habits, the care of tools and equipment.

Growth and Development: 12 - 14 Years

PHYSICAL GROWTH—

Has periods of rapid physical growth characterized by periods of sluggishness and lack of skills; applies enormous expenditures of energy in daily tasks.

BEHAVIOR PATTERNS—

Is mainly concerned with the "peer" group and achieving status within his environment.
Is responsive to worthwhile tasks.
Desires attention.
Has frequent "crushes."
Has a tendency to deny interest in things and people he likes.

CHARACTERISTICS OF WORK—

Is able to do progressively intricate work.
Is very much interested in material things.
Is very realistic in his work.
Is at times careless—at times meticulous.
Makes work to be "kept."

REQUIREMENTS—

Requires satisfaction of physical needs.
Needs to understand and gain control over environment (role playing).
Needs to become a social personality.
Needs to develop and maintain ever-widening and deepening intellectual and aesthetic interests.
Needs to further the cultural value system.
Needs to engage in large group activities in organization such as stage projects, puppets, decoration.

Senior High Art

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The art program in the senior high school is an extension of junior high school learning experiences, but with significant changes in emphasis. The work at this level is more technical and advanced, it involves more processes and should offer increasing challenges to the students' abilities with special interests being developed more fully.

The art curriculum must meet the needs of individuals whose goals in life vary greatly. It must meet the particular needs of those preparing for college, those terminating their formal education with high school and those electing courses for the purpose of making further educational and vocational choices. A significant degree of creative independence and originality should be expected from every individual who faces this program.

Goals for the Senior High Art Program

A sensitivity to and an appreciation of art.
The importance of creativity, originality, thoughtful planning, simplicity, sensitive execution, depth, force, variety, and respect for craftsmanship.
A knowledge of the elements of design and the principles of composition.
Growth of character of the individual by encouraging him to follow all projects through to satisfactory completion.
A respect for the work of others.
To provide recommendations in the choosing of a vocation.
The appreciation for art during that stage of development when many young adults are undergoing stresses and changes.
Respect for good craftsmanship.
Appreciation of art forms and a growing sensitivity for design and good taste.
Develop techniques and increase skills.
Appreciation for the history of different crafts—their value to the growth of civilization and their relationship to contemporary living.
Understanding of crafts as it applies to industry.
Honest creative effort in designing a useful or decorative object and developing it to its conclusion.
Individual responsibility and leadership.
Working with various materials, to explore their possibilities and their limitations.
Individuality in an age of conformity and regimentation.
Profitable and intelligent use of leisure time.

Growth and Development: 15 - 18 Years

PHYSICAL GROWTH—
- Continues to grow and takes on appearance of a mature individual.
- Has a wide range of physical development at this age.
- Is self-conscious about his physical appearance.
- Has emotions that may be very intense.

BEHAVIOR PATTERNS—
- Is prone to hero worship.
- Holds material things as symbols of success.
- Tends to censor his actions according to the conventions of the society in which he lives.
- Is very sensitive to criticism.
- Evaluates himself more critically.
- Rejects authority—conflict with parents and teachers who treat him as a child.

CHARACTERISTICS OF WORK—
- Tends to be more illustrative in drawing and painting.
- Demonstrates more ability to interpret art in a more abstract manner.
- Shows more specialized interests—crafts, painting, commercial.
- Increased in skill and ability to concentrate on work.
- Is more likely to have a vocational interest in art.

REQUIREMENTS—
- Needs personal economic security.
- Needs to experience success and seeks areas in which he can achieve recognition.
- Needs specific training and techniques.
- Will need special considerations depending upon his needs.
- Needs to be given the opportunity and sufficient time to practice in order to develop skills.
- Needs to be guided in developing techniques of evaluation and to be helped to appreciate the work of others.

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Suggestions for the Use of this Guide

This curriculum guide contains suggested lessons, processes, and materials which the writers feel are basic to any program for art and crafts. The teacher who uses this guide should not be limited by its contents but should use it as a point of departure.

It is hoped that teachers will use the art and crafts sections interchangeably since art and crafts are so closely interrelated. The boundaries between elementary and junior high, junior high and senior high school need not be considered hard and fast divisions.

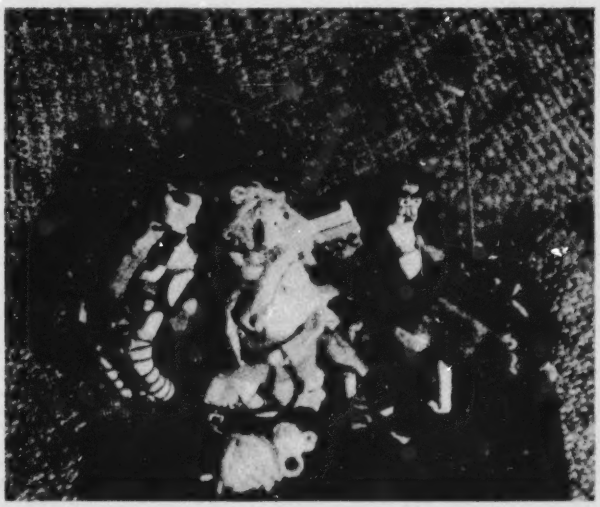
The units included are applicable to each grade level or individual. But the degree of pursuit and exposure should be increased in proportion to the ability and maturity of the individual student and the class.

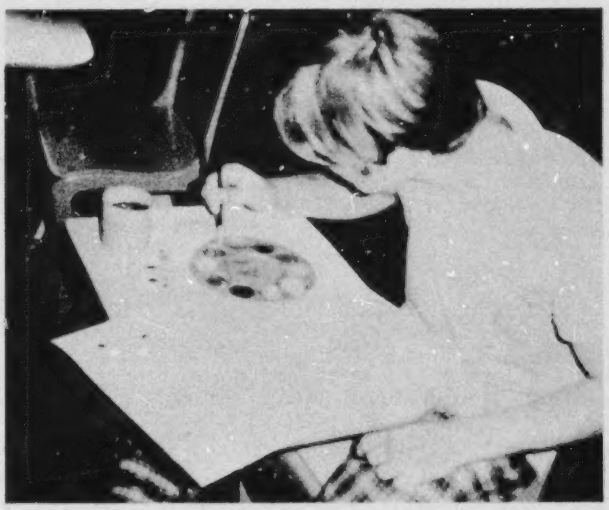
It is believed the course should be given in a manner which will foster structural thinking. The experiences are planned to give the student an opportunity to seek his own answers, and to develop creative initiative.

The basic course should give a foundation for building further art experiences and for introducing specialized skills. The student can more intelligently choose specialized courses if those subject areas are briefly discussed thus offering the student direction, purpose, and goal.

A Theory of Color

Color may be regarded by the student as something which is restricted solely to the art class. This concept should be broadened so as to include color as part of his daily experience. Color surrounds him; yet he may have lost the uninhibited joy of color sensation he possessed as a young child. The teacher should strive to reawaken an appreciation of color by presenting it as a force acting upon him and his environment.





When truly presented, art awakens awareness in the student of his creative ability. He finds satisfaction through art experiences and develops confidence through this self-expression. This course should provide a basis for an understanding of the arts for the student who plans to take only one art course, and an adequate background for the student who will take further courses in art.

This study should proceed from an awareness of those factors underlying creative art and their apparency in all the arts and crafts. Enjoyment of beauty in nature and art should be promoted through experience with fundamentals to develop a broad and lasting appreciation. The difference between true art quality and superficial effect is important to the student as a consumer. Practical help in developing taste and a contemporary viewpoint of design for daily living should be offered.

Scientists have shown, through experimentation with plants under filtered light, that color affects vital growth. The invisible portion of the spectrum—infra red and ultra violet—is widely used by scientists and physicians in maintaining and restoring health. The therapeutic value of color is recognized by the psychiatrist. It becomes an instrument through which he can diagnose conflict in the emotionally disturbed.

The commercial world is fully aware of color as a means of making products attractive and color has been an eloquent salesman in magazines, outdoor bul-

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letin, and displays. The student will be taking his place in the community as a consumer of manufactured products, as a home owner, and as an individual directing the growth and planning of his city. The teacher will realize the opportunity for helping the student develop attitudes and taste concerning color.

REFERENCES:

The Enjoyment and Use of Color.
Walter Sargent
Color and Colors,
Matthew Luckiesh

MEDIA

White paper
Prism

NOTE TO 2b:

An example would be to recall the experience of seeing iron heated. Heat causes the molecules to vibrate which in turn produces light waves that the eye receives as color—red, yellow, to white.

NOTE to c(1):

Show the effect of this factor on display work where colored light can distort the appearance of products. Where colored light affects mood. How it helps in merchandising and sales.

I. COLOR

A. Color as a property of light.

1. Objective—To explain that light waves determine the colors we see, and that the colors of objects exist only in our consciousness.

2. Method—Use demonstration, lecture, discussion together with any practical application which can be carried out with available material and equipment.

a. Show that light is polychromatic by refracting and dispersing it through a prism: (Violet, blue, green, yellow, orange, red.) Other natural examples: rainbow, oil on water, soap bubbles, etc.

b. Explain that sub-atomic vibrations produce electro-magnetic waves that are of different length and frequency. The length of these waves determines their color; *i. e.*, the longest produces red—the shortest produces violet.

c. Reflection and absorption determine the color of objects.

(1) Color of opaque objects depends upon both the color reflected from the object, and the color of light that falls upon the object.

(2) Color of transparent objects depends upon the color of the waves which pass through them. Ordinary window glass transmits all colors and is said to be colorless, while colored glass absorbs all colors and transmits its own color.

d. The primary colors of light are red, green, and violet blue. (These three colors are related to response factors in human vision which transform mixtures of wave lengths into mixtures of colors.) All possible colors produced through the mixture of these primaries are yellow, red-blue, and blue-green.

The light theory has been introduced in this guide to explain the origin and perception of color. Presentation of the light and pigment theories can lead to confusion if one makes extensive comparisons between the two. It might be better if one explains that we receive the sensation of color from pigments of the light color theory. The relationship between the two theories would be through the pigment primaries which are in reality the light complimentaries. The reason for this is explained by the following combinations of light primaries: Red and green light produce the sensation of yellow; green and blue the sensation of blue-green; red and blue the sensation of bluish-red. It should be mentioned also that when the pigments are mixed, they produce the sensation of green. When pigments are mixed each one subtracts certain colors from white light with the resulting color dependent upon those waves not absorbed. The yellow pigment subtracts certain colors from white light with the resulting color dependent upon those waves not absorbed. The yellow pigment subtracts blue from white light; blue-green subtracts red from the white light. The sensation of green is produced because it is the only color not absorbed.

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NOTE:

Discuss the use of colored light in display, stage, exhibitions, etc. Explorations of colored light can be carried out with the use of colored gelatin (used in stage work) and a slide projector. Interesting "light paintings" can be made using a non-objective approach to composition. The physics teacher might be called upon for apparatus and teaching aids used in his department to demonstrate color.

REFERENCES:

Art of Color and Design,
Graves Maitland
Principles of Art Appreciation,
Stephen Pepper
Color Systems,
Hiler, Munsell and Ostwald

NOTE:

After discovering the factors contributing to color perception, the student introduced to a study of color using pigments. The teacher is urged to present color and other areas of this course simultaneously. The student more readily grasps the theory of color, if it is applied to practical situations.

MEDIA:

Poster paint
White paper
Brushes
Scissors
Glue

NOTE:

Knowledge of color mixture and matching can be gained through practice only. Working on individual chips of paper frees the student from fear of having a complete color exercise to do over if a mistake is made. These examples are arranged to see the relationship of the hues of the color wheel, but do not paste to a background. They may be used later in other color experiments. The student can arrange the color examples on a black paper background in warm and cool groups. The spatial effect of color can be observed at the same time.

B. The Pigment Theory

1. Objective—to present primary (hue, value, intensity) and secondary (warm and cool, advancing-receding, etc.) characterizations of color as a basis for color organization in painting and design.

2. Method—Use demonstration, lecture, discussion together with student application of material presented.

a. Primary characteristics of color.

1. Pigment primaries and lemon-yellow magenta, and cyanic. (The teacher will find a need to adjust the pigments available to attain these hues.)

HUE—Refers to the chromatic quality by which we distinguish one color from another, *i. e.*, red, blue, green, etc. To change a hue we must mix another to it. Thus our color wheel is expanded.

VALUE—Refers to the relationship of a color to white and to black, *i. e.*, dark red, light red. The value of a hue may be altered through the mixture of black or white. A value scale may be constructed with nine value steps from white to black. Hues, tints, and shades can be matched to this scale to show value as a color characteristic.

INTENSITY—Refers to the strength of a hue and is the opposite of grayness. The intensity of a hue may be reduced through mixture with gray or with its complement.

b. Demonstrate how mixtures of the primaries produce intermediate hues which in turn produce variations. Use of poster color should be explained and the method of achieving smooth application by employing a wash technique. The student should prepare a number of hues and paint them on shapes of white drawing paper to cut a uniform size (1" x 2" for example). Ten hues would be sufficient for this exercise and would make a complete color wheel.

COMPLEMENT HUES—Are those which appear opposite each other on the color wheel and which produce a natural gray when mixed in the proper proportions.

c. Complementary hues can be shown to the student, using a color wheel, but the after-image experiment has more lasting value. Experimentation in producing complements should be followed by their use in graying color. Show how side-by-side complements enhance each other. Mention the value of grayed complements to color organization.

TINT—Refers to the mixture of white with a hue. In transparent water color a tint would be produced by dilution of the color.

SHADE—Refers to the mixture of black to a hue which is either opaque or transparent.

d. Colored examples should be prepared using the ten hues (see b) as a basis for mixture with white and black. Reference should be made to the gray scale and to show that value is present in tint and shade.

e. Secondary characteristics of color (so termed because they are present only by the virtue of the existence of the hue.)

(1) Quality and vibrancy in color can be produced by a mingling of hues of nearly the same value and reflected from the same surface. A plain hue lacks interest. An area of blue may, on closer examination, contain greens, purples, violet-browns all mixed in the eye of the observer to produce a vibrant sensation of blue.

(2) Warmth and coolness.
Colors in the red, orange, yellow portion of the spectrum seem to convey warmth, while the greens, blues, violets convey coolness. It can be used to evoke emotional effects for warm colors are associated with fire, comfort, friendship, and love. Cool colors may be used to suggest solitude, loneliness, aloofness, age, and death.

(3) Advancing and receding color.
Color exhibits spatial effects which the artist can use to his advantage. Cool colors retreat and warm colors advance, but the effect is not strong and may be upset by other spatial hues in drawing. Dark hues sometimes exhibit characteristics of sinking into the picture plane. The spatial effect of color is strengthened through saturated color.

(4) Weight.
Dark colors appear to be heavier in color usage. This can be employed to advantage in color balance. Delicacy can be shown with tints and light hues; strength can be shown with shades and dark hues.

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NOTE:

Demonstrating the effect of after-image is an exciting way to introduce the complementary colors. Place any hue on a white background and stare intently at it for 30 seconds. Remove the hue example and stare at the blank white paper. The complement will appear in the place previously occupied by the hue example.

C. Harmony

1. Objective—to present some established methods for finding color harmony.

2. Method—Harmonies can be explained to the student as consisting of hues in varying combinations which produce a unified whole. The color harmonies should not be prepared for their own sake, but should be part of a painting problem dealing with one of the areas of this course. If we are to teach students to work creatively, then we must foster individual solutions to color harmony.

a. Complementary harmony is made up of directly opposite hues on the color wheel.

(1) Split complementary harmony is made with a hue, plus the colors on each side of its complement.

b. Analogous harmony is made up of hues adjacent to each other on the color wheel.

(1) Split analogous harmony is made by skipping one of the adjacent hues and using the next. Two adjacent colors may be too close to be appreciated.

c. Triadic harmony is made by combining three hues equally spaced on the color wheel.

d. Monochromatic harmony is made with one hue and one or more of its tints or shades.

The student now has a knowledge of color which needs only to be applied to develop sensitivity and taste. Everyone has a feeling of color, but mistrusts it when called upon to use it. The student's contact with color in "Wonders of the Arts" did a great deal toward re-awakening the joy in using color. Free experimentation with color mingling, etc., is important in developing a creative attitude toward this subject.

II. LIGHT AND SHADE

A. The illusion of volume (three-dimensional form)

1. Objective—To demonstrate the effectiveness of light and shade to create a three-dimensional effect.

2. Method—Crumple a sheet of newsprint (12" x 16") and then open and partly flatten the sheet. Spray the paper from one direction, using a spray gun, a fixative sprayer, and diluted poster paint. The paint will hit only the planes facing the spray. When the paper is completely flattened out the illusion of jagged and raised sections will be highly realistic. This simple experiment will demonstrate planes of different value, emphasized edges, and gradation.

B. Volume expressed through light and shade.

1. Objective—To learn to define volume through light and shade.

2. Method—Have the student draw simple objects using the side of the lithographic crayon. The edge of the object is defined by the broad stroke of the crayon which creates the effect of shade. The "light" edge of the object can be suggested by darkening the background and producing a contour through contact with adjacent areas.

C. Distinguish planes through light and shade.

1. Objective—To see an object bounded by planes whose surfaces reflect differing quantities of light.

2. Method—The student should draw a cube using three different values to separate the planes. The cube should be related to a picture plane of a particular value. Definite value separation of the surfaces of the cube will create a solid three-dimensional effect.

D. Emphasizing edges of planes.

1. Objective—To heighten the effect of volume through a dramatization of the edges.

2. Method—The student should use a subject which his interest suggests. Indicate the object lightly with the side of the lithographic crayon. After value relationships are decided upon, emphasis is placed on edges or corners, or curved surfaces. The method is to contrast light against dark and dark against light. A great deal of solidity can be obtained with this technique.

NOTE:

The problem of light and shade lends itself to integration with the entire course. Washes of transparent water color could be floated over the drawings. Advancing-receding color could lend emphasis to the spatial effect.

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MEDIA:

Newsprint
Drawing paper
Pens
Ink
Chalk
Water color
Poster color

III. FIGURE DRAWING AND PORTRAITURE

A. A variety of approaches.

1. Objective—To continue the exploratory approach to constructing the figure to enable the student to "discover" a method with which he has success.

2. Method—Suggest a series of rapid techniques for recording the figure. Employ a variety of materials allowing the student to discover his own methods of combination. Suggestions: (a) "meandering line" seeking to build up mass and contour. Ink or pencil could be used, together with a wash of water color, (b) colored mass of rubbed chalk—chalk dust applied with felt pad and ink brush line, (c) shaded areas brushed in directly with poster colors and "light" areas detailed with line. This type of approach maintains student interest through variety of technique and media. These drawings should be direct and rapid to develop the student's confidence in his judgment of employing line and mass to express form. These drawings may be timed if the teacher feels it would be helpful.

B. Figure Study

1. Objective—To gain exact information and to develop skill in drawing the human figure.

2. Method—Demonstrate to the student a logical approach to blocking out the figure with emphasis on proportion and balance. Using the head as a basic unit of measurement, the student can control proportion. Information on proportion of the figure for drawing for specialized fields should be mentioned at this point. The student needs help in simplification of his drawing and in developing the large masses of his drawing before attempting detail. Simplified methods of drawing the features of the head and hands would be helpful.

MEDIA:

Newsprint
Charcoal

C. Figure Composition

1. Objective—To compose figures singularly and in groups relating them to space.

2. Method—Have the student compose groups from the sketches made for figure study (Sec. B). The poses might be slightly altered so the figures will not have a "labored" appearance, which often results from redrawing a figure. The application of perspective to figures and surrounding objects will give a unified effect.

NOTE:

Up to this point the figure has been presented through exploratory drawings. It may be beneficial, at this point, to have the student work on figure drawings which require close observation and sustained effort.

Figures sometimes appear "floating" or "passing through" solid objects, or "standing in a pit." A diagram (*a*) of objects and figures showing the position they occupy on the ground may help to clarify the fault of not allowing enough space for each object (passing through solid objects). A second diagram (*b*) employing a ground plane and converging lines will clarify the incorrect reference to the ground plane. (Also see Sec. IV, E., Freehand Drawing.) Figure drawing is a rich field for creative self-expression for the adolescent. Portraiture and figure drawing is especially meaningful to this age level, and it becomes a means for the student to integrate art and environment. Expressing, investigating, interpretating environment and developing wholesome attitudes toward it becomes a worthwhile social goal. The student's interest in figure drawing can be easily destroyed by an approach which stresses professional standards.

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Suggested Problems

I. COLOR

A. Introduction of color as a means of student exploration of materials.

1. Objective—Through many processes the student becomes aware of color relationships, techniques, and combinations of media.

2. Method—Using newsprint or drawing paper, have the student mark off 4" squares. Inside this area color is applied, using a wide variety of applications. Show that color can be applied using tools rather than the brush; for example, sponge, cloth, and sprayer. Mingling, gradation, dry-brush, and floatation of color are expressive means of using watercolor. After student has begun this experimental approach, his interest will carry him into many experiments on his own initiative.

A two inch square cut from a piece of paper can serve as a "selector" which is used to find the best section of the four inch painted area. This section is cut out and can be mounted on drawing paper to form a visual vocabulary. The arrangement of the chart can be a problem in design.

MEDIA:

Drawing paper
Water color
Crayon
Poster paint
Ink
Pens
Cloth

NOTE:

The student's introductory experiences are in color because of the immediate interest it stimulates. Manipulative technique permits the student to work at his own level.

REFERENCES:

Exploring Art,
Kains and Riley
Art Activities,
Wickiser
New Art Education,
Pearson

B. Color Painting

1. Objective—To become aware of the emotional expressiveness of color.

2. Method—A logical outgrowth of color experimentation is a non-objective approach to painting.

a. Mixed media is successful for this type of work. Suggest to the student to work without a preconceived design, and without a representational aim. Working quickly is most successful, putting down colors as they seem to relate to each other. The student still discovers that he is making decisions concerning color and shape which are dependent upon his own artistic judgment. Shape of the color areas is inevitable and design enters into the painting with the first stroke of color. It is suggested that the teacher guide the student away from undesirable symmetrical patterns. A period of student evaluation should follow these free exercises, and each individual can share his "findings" with the class. Most students enjoy group activities, and this sharing of ideas can become a means of integrating art and social experiences.

NOTE:

Music has been used successfully with this type of painting The teacher may wish to have the student interpret musical compositions.

b. The paintings should be developed into designed color shapes. Painting directly, making adjustments as the work progresses, allows for a more "painterly" approach than "filling between lines" of a penciled layout. The student will need help in seeing the elements of painting in their relationship—for example, achieving balance, contrast, and harmony.

c. Discuss and explore color as a means of consciously expressing a mood, or symbolizing an idea. A variety of materials lend themselves to these color experiences. Printing inks may be used to achieve rich tonal effects.

MEDIA:

Newsprint
Printer's ink
Brayer
Glass slab
Turpentine
Spatula
Rags

d. Printer's ink can be applied by rolling the brayer on the inked glass slab, or by putting the ink directly on to the brayer. A variety of textural effects are possible using both methods in combination.

Transparency of some printing inks is especially appealing and shows the effectiveness of this quality in achieving spatial effects. Masks can be used to enrich the design by holding back ink from some areas, or allowing it to pass through, as the desired effect might require.

Monotype printing could grow from this approach if the teacher felt it would be profitable for the student at this time. Monotypes can be made as follows: Apply printer's ink to a glass slab using a brayer to distribute the ink in an even layer. The format of the design is limited by paper strips which block-out unwanted inked areas on the edge of the glass slab. The inked area inside of the paper strips can be treated in a variety of ways to produce the design.

Drawing, scratching, combing of the inked surface, lifting out areas with paper patterns may be employed by the student. Experiment. Place a sheet of thin paper over a design and rub evenly with a smooth, flat surface to make the print. The paper is then peeled carefully from the glass, and the print is allowed to dry.

REFERENCES:

Design
Sybil Emerson
(Complete description of monotype process)

Factual information regarding color theory can be introduced as the need arises. The student should know the primary characteristics of color—hue, value, intensity. Class discussion and demonstration may be used to introduce color temperature, weight, spatial effect and other secondary color characteristics. Recognition of these characteristics in art and nature and correct use of terminology may be sufficient in the introductory course.

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REFERENCE:

Art of Color and Design,
Maitland Graves
Color, Form, and Space,
Faber Birren
Creative Color,
Faber Birren
Sight and Insight,
Alexander Eliot
The Mixing of Colors and Paints,
Vanderwalker

MEDIA:

Depends on problems chosen

REFERENCE:

Principles of Art Appreciation,
Pepper

NOTE:

Color as an element of design has been presented in Advanced Freehand Drawing, Sec. 1

REFERENCE:

The New Vision,
Moholy-Nagy

NOTE:

Rubbings can be made by placing paper directly over the textured surface. Textures might also be printed with pieces of wood, cloth, etc., by dipping these materials in ink or paint and stamping.

MEDIA:

Drawing paper
Chalk
Pencil
Ink
Watercolor
Crayons

A concentrated study of color will be presented to the student in *Advanced Drawing and Painting* after he has a background of drawing and using color.

The intention of *Wonders of the Arts* is to give the student a variety of introductory experiences, and time may not permit a more detailed study of this subject. However, the needs and interests of the student will determine the time spent on any one area. The effect of color on our lives and its function in meeting the needs of daily living should be the keynote.

II. DESIGN

The exploration of color shapes leads the student to an awareness of design. His knowledge of design should include an understanding of its usage. Thus principles as outlined in this section should include a consideration of the articles of daily living, of dress, and of the home, as well as the "fine arts."

A. Design Elements

1. Objective—To acquaint the student with design elements and their characteristics.

2. Method—It is suggested that the teacher discuss design elements as they exist in nature and man-made objects. Point out, for example, the graceful line revealed in a blade of grass may also be found in a Japanese brush drawing or a ceramic bowl.

a. Line—defined as movement—actual or implied—as its basic quality. Discuss empathy—the bodily projection of bodily movement to objects—as strengthening perception and enjoyment of line.

(1) Experimentation to produce types of line.

(a) Implied line (an imaginary line formed as the eye connects similar points), dotted line, line termini, closure.

(b) Adjacent color areas.

(c) Draftsman line (weight, length, direction).

(2) Line used to convey emotion.

(3) Character of line.

(a) Ruled line—cold, unyielding; freehand line—confident, timid. Simple compositions can be devised to illustrate the varied character of line. An accidental figure created by dropping damp string can be expressed in a freehand line. Felt brushes (or Flomaster pens) can be used to connect points located at random. Dripping color creates varied accentuated line. Line arrangements could be used to teach two-dimensional space division.

b. Shape—defined as the contour and mass of an object expressed through draftsman's line or adjacent color (value) areas.

(1) Two-dimensional arrangements of line, mass, and color can be drawn in chalk. Experimentation with geometric and free shapes show the endless variations that can be invented.

(2) Demonstrate the relationship of positive and negative space through arrangements of free forms.

c. Texture—defined as an object's surface appearance resulting from its structure of from a change due to nature or machine. The student should be shown examples of natural and man-made texture. Tactile charts of contrasting textures (cloth, sandpaper, wire-screen, etc.) can be arranged to make a collage.

(1) Texture created through the use of a medium. Dry-brush, cross-hatching, etc. Natural textures rendered through combined media to summarize experiences with actual textural surfaces and to develop control of media.

(2) Texture can express a mood or emotion.

(3) The uses of texture for visual interest in fields outside of painting should be considered. Texture as used in architecture, home decoration, and clothing lends a "practical" application to the study of this design element.

d. Value—Defined as a scale of gradations from white to black. Discuss color and value.

(1) A drawing of intersecting shapes can be used for an exercise of value distributing. Mention using key values to achieve mood.

e. Volume—Defined in terms of three-dimensional reality and its illusion on the two-dimensional picture plane. The beginning student usually experiences difficulty in expressing volume in drawing and painting. However, representation of space may be better understood if he is made aware of how he understands actual

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MEDIA:
Drawing paper
Pencil
Scissors
Stapler
Paste or Scotch tape

space. Explain that seeing and drawing employ overlapping, convergences, and change in scale as depth cues.

(1) Through simplified cut paper forms and parallel perspective, the student can be introduced to three-dimensional design and its illusion on the flat plane. Using still drawing paper, fold it through the center vertically to make a right-angle fold. This makes a space construction which serves as a model for demonstrating parallel perspective. (d) Additional cut and right-angle folds, varying the number and direction of planes, develop three-dimensional design, and offer a more complex drawing model.

(2) Several geometric shapes representing the elements of a cityscape or landscape can be used to demonstrate scale, overlapping, and position as spatial devices.

(3) Paper sculpture can be useful in studying volume relationships which are basic to design in crafts, sculpture, and architecture.

B. Design Principles

1. Objective—To introduce the student to the organizing principles of design and to stress these principles as universals in the visual arts.

2. Method—The student should be made aware of the flexibility of these principles—for personal experience conditions their interpretation and makes for variety. Point out the characteristics of the picture plane as the field on which the design elements function.

MEDIA:
All graphic media
Drawing paper
Newsprint
Chalk
Brush
Ink
Poster color
Water color

III. COMPOSITION

A. Landscape Composition

1. Objective—To create an awareness of nature through observation and graphic interpretation of environment.

2. Method—Discuss problems related to outdoor sketching. Selecting the subject requires an ability to see and to feel which is more than mere objective vision. The student must learn to see selectively, simplifying the mass of detail to present an organized picture. Show reproductions of various artists' work to point out methods which were used to interpret nature and organize the painting.

a. Space Representation—Basic perspective should be introduced as the need for such information is felt. A combination of several methods of space representation would offer the student more flexibility in expression. It is felt that over-emphasis on the mechanics of perspective may be restrictive. An introduction to the following would be sufficient:

(1) Demonstrate parallel perspective. Show the effect created by overlapping planes, change in scale, and position.

(2) Explain how color can be used to strengthen the illusion of space.

(3) Demonstrate simple perspective. Explain such terms as "eye level," "vanishing point," and "convergence." None of these methods should become isolated exercises performed for mastery of the technique. Without feeling an immediate need for this knowledge, the student may regard it as a meaningless activity.

b. Composition—Have the student develop his sketches into an organized composition. Discuss those qualities that contribute to successful organization. Show means by which the elements within the sketch can be readjusted, establishing new relationships. Developing the sketch should be a creative experience, working directly with materials that encourage freedom.

B. Figure Drawing

1. Objective—To meet the student's interest in figure drawing.

2. Method—Figure drawing is a favored activity with this age group. The student is capable of interpreting the figure in a variety of media either directly as in a single figure drawn in freebrush or in more sustained efforts as figure groups composed in space. Drawing should be made from both the posed figure and from imagination.

In view of the student's interest in factual representation, the teacher should strive to [illegible]late an imaginative approach. Drawings made from the posed figure can [illegible]luable in freeing the student from stereotyped representation. Many app[illegible] should be tried, using both visual and emotional stimulation.

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REFERENCES:

Life Drawing,
John Napper and Nicholas Mosely Studio
The Human Figure,
David Rubins, Viking
The Natural Way to Draw,
Nicholas, Houghton
Drawing Lessons from the Great Masters,
Robert Hale, Watson-Guptill

MEDIA:

Newsprint
Chalk
Brush
Watercolor
Pencil
Conté crayon
Ink
Magic Markers
Ball point pens

a. Quick action sketches—Sketches in brush or chalk may be used as introductory experience to figure drawing. The sketch should express the action of the figure. Proportion is sought instinctively. After familiarity has been gained with drawing the single figure, the student should attempt figure groups. Line and mass drawing can be used or both can be combined.

b. Figure construction—Basic figure proportion should be introduced with emphasis that it is to be used as a guide. The possibility exists that the student may lose the sparkle and freshness in his work if he is made more aware of exact proportion than making an expressive, original statement. Show the articulation of the figure by means of "stick-figure" drawings. Demonstrate simplified methods of drawing hands and feet.

c. Contour drawing—This activity promotes close observation of the figure and helps the student to store information for imaginative drawing. Stress that sureness and quality of line is dependent upon observation. Later the individual contour drawings can be developed into compositions planning the figures in environmental surroundings.

d. Portraits—Portraits can be drawn in the contour of mass technique. Demonstrate placement of features in front, profile, and three-quarter views. The students enjoy drawing each other and meaningful group experiences can be developed in which each student poses in turn for his neighbor. Ask the student to look for means of expressing character in his drawings. Show how line, color, and technique all contribute to the total effect. Show prints that may exhibit contrasting techniques used by artists to portray the character of their subject. Simplified methods of drawing the features of the face should be demonstrated. Have the student work directly with the brush and color to paint a portrait of a friend or even his own self-portrait. Show how position and direction of lines can establish mood. The student should try several positions of the head. One period could be set aside at regular intervals throughout the semester to introduce an activity for which time otherwise might not be found. This activity might relate to a problem in progress in terms of subject matter or technique. For example, cartooning might be introduced to supplement portrait drawing, wire sculpture might add three-dimensional reality to the study of line, or experimentation with a different technique might stimulate new interests in painting and drawing.

C. Drawing the head

MEDIA:

Newsprint
Charcoal
Chalk

1. Objective—To present a basic form for the construction of the head and location of the features.

2. Method—Use a basic form for the construction of the head, which is the same type as that employed in the lessons on figure drawing. For uniformity, this guide uses a block form. The merit of this form is that it leads to a better understanding of the planes of the head. Have the student try the basic head in various positions of turning and tilting. Foreshortening can be explained with cubes drawn in perspective. Basic principles in the location of features can be presented in the form of a blackboard diagram. With the establishment of a basic head and the location of the features, the student is introduced to adding the features in generalized form. Experiment with light and shade on the basic head.

NOTE:

This section might be presented as portraiture, or as supplementary figure drawing experience, depending upon the needs and interests of the group.

D. The Portrait Head

MEDIA:

Drawing paper
Newsprint
Charcoal
Pen
Ink
Chalk
Poster paint

1. Objective—To develop a degree of skill in drawing the head and individualizing the features.

2. Method—The students use each other as models to keep the features from becoming stereotyped. Poses are varied with the surrounding space. To demonstrate how light and shade define structure, have the student construct a head using only shade. (See Sec. II, B, and diagram a.) Interpretative drawing is a valuable experience for the student and it keeps the drawing from being lifeless recordings. A discussion of the emotional use of color, together with imagination and symbolic use of drawing could serve as a starting point. Visual examples would be the work of Van Gogh, Matisse, El Greco.

NOTE:

A flexible reflective surface such as a silvered plastic sheet when twisted produces a distorted image that presents an excellent illustration of the impact of distortion.

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IV. APPROACHES TO PAINTING

REFERENCE:

Gouache Painting,
Arnold Blanche

MEDIA:

Drawing paper
Tracing paper
Illustration board
Water color paper
Opaque water color

NOTE:

While the development of the sketch is important, it should not be carried to the point where it takes the place of the finished work. It is possible to exhaust the interest of the student in requiring too many preliminary sketches.

The student has been introduced to work in color in a variety of ways from the K-12 curriculum. The approach has been to present situations through which the student could investigate and experiment with materials and methods. Basic facts have been acquired through personal experience and through methods which foster creative growth. The complex elements of painting have been introduced slowly so they could be solved individually without discouragement. The function of this section is to draw together and restate the elements of drawing and painting through the medium of opaque water color. It suggests one approach to painting using a still-life as subject matter.

Individuals vary in their response to any one method and the teacher will find it necessary to employ means by which the needs of the group can be met. At this stage of development the student has a background of drawing which should enable him to express himself freely. The teacher should suggest methods of "seeing" objects imaginatively to aid the student in finding a creative approach. For example, before starting a still-life painting, the following methods may offer paths to explore in paintings:

- Move about the subject to fuse many views into one.
- Choose an unusual viewpoint or lighting.
- Use an extreme change in scale to create an "unusual" effect.
- Experiment with different space representations.
- Interpret the subject through knowledge of the structure of the object rather than the surface appearance.
- Dramatize the subject through expressive use of color.

With many approaches offered, the student will find one to meet his present level of understanding and will offer a goal other than mimic recording of objects.

A. Developing the sketch.

1. Objective—To offer a method of developing controlled expression using an investigative technique.

2. Method—The interpretation of the subject is arrived at through trial sketches and teacher discussions with the student regarding means of "seeing" creatively. All sketches should be made proportionate in size to the finished painting. Small sketches are to be preferred because the student can view relationships more easily and is prevented from making detailed studies. Sketches which are developed into "miniature paintings" induce copying them when enlarged for the finished painting. The fresh, spontaneous effect so often seen in the sketch is lost through this copy technique. The value sketches, which are prepared as a basis for light and dark arrangement of color, should continue the search for good composition. The value sketch is made identical in size to the trial sketches done in line. Have the student cover the sketch with a single value to set the "key" to the arrangement. Each form is then freely brushed in with a value selected with regard to the "key" value. Using a brush to lay in the values, without previous pencilings, frees the student from the "draw and color in between the lines" technique. Mention should be made of the use of value to unify a composition, to create a mood or effect, and to stress or minimize an area.

After making a selection of the best value arrangement the color sketches can be approached using the same technique. Using a format of the same size as that employed for the value sketch, the student should wash on a key color. The value of the key color is derived from the value sketch. The color composition is easier for the student to unify if the entire paper is covered with the key color.

Discuss color harmony, distribution and design. Review the secondary characteristics of color and their relationship to the sketch. The student should be encouraged to try several solutions to the color sketch; for example, through the use of pure color, grayed color, mood, etc. The finished work may be carried out using one of the following:

a. Compartmental color—in which the color remains closed within the separate shapes or volumes.

b. Open color—in which the color patterns are arbitrary and line is required to define volume and shape.

B. Techniques

1. Objectives—To acquaint the student with painting techniques that will offer new means for expression.

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REFERENCES:

How to Use Creative Perspective,
Ernest Watson, Reinhold
Pencil Pictures,
Theodore Kwitzky, Reinhold
Perspective for Artists,
Edward Laning,
Pitman Publishers

2. Method—Techniques offer the student inspiration to try new things. The teacher should make this area of experience vital through demonstration and visual material. Traditional methods of using water colors and gouache serve as a starting point with a gradual introduction to media used in various combinations. The student has had experience in this exploratory use of materials to portray representational objects. Show how much more exciting a painting can be when the artist employs a combined media to develop textural effects. The teacher may wish to incorporate problems with historical developments in painting. The impressionistic technique (broken color) is easy for introducing transparent water color and for experimenting with pure color. Combination of painted surfaces and collage with emphasis on textural effects abounds in cubist painting. Three-dimensional effects through warping of the picture plane, transparent effects through combinations of painted areas and colored gelatin, three-dimensional effects through relief and projected "light paintings" offer variety for those students whose interest is in painting in the future.

Drawing

I. AN EXPERIMENTAL APPROACH TO LINE

Objectives: Broad, free, direct use of line. Line used to articulate space.

II. LINE DRAWING AS A DIRECT METHOD OF GRAPHIC EXPRESSION

Objective: Grasp of line as a means to creatively represent objects.

III. A CONCEPT OF FORM RELATED TO AREA

Objective: To develop an awareness of composition.

IV. THE ILLUSION OF THREE-DIMENSIONAL FORM AND SPACE ON FLAT SURFACE

Objective: To create convincing representations of space and three-dimensional forms on the pictured plane.

Objectives:

- To increase the student's powers of observation.
- The ability to represent three-dimensional objects on a flat surface.
- To develop control over line.
- To have the student observe line quality through his own exploration.
- To develop coordination of hand and eye and power of observation.
- To see texture as visual enrichment and as a means of expressing the surface characteristics of an object.
- To introduce the student to the use of media.
- To show the expressive power of line.
- To see relationships of form within a given area.
- To see design possibilities in realistic forms.
- To acquaint the student with basic principles of linear perspective.

- To acquaint the student with a means of creating a naturalistic space representation.
- To provide opportunity for developing an awareness of environment.
- To develop a self-critical attitude in the student.

Materials:

Tools	*Media*	*Paper*
Brushes	Ink	Drawing paper
Pens	Lithocrayon	Tracing paper
Rulers	Wax crayons	Construction paper
Scissors	Hard & soft pencils	Newsprint
	Chalk	
	Charcoal	
	Water color	

Suggested Projects:

Free experimentation in making line.
Continuous line to fill space.
"Blind" contour drawing.
Continuous line contour drawing.
Quick sketching with unalterable media.

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Rubbings of various surfaces with pencil or litho-crayon.
Composition of geometric shapes.
Still-life composition.
Running ink line and blown in ink.
Use photographs to study one and two point perspective.
Space representation — overlapping, placement, contrast, and relative size.
Outdoor sketching.
Landscape composition—realistic, perspective planes, two-dimensional patterns, abstract compositions.
Detailed drawings and rendering from actual observation.
Development of creative designs and compositions from the results.
Cartoons and caricatures.
Creative and interpretive renditions of still life, and landscapes whether realistic or abstract.

Study:

Cubist Painters—Braque, Picasso, Gleizes
Drawings of Old Masters
Works of Contemporary Artists
Cartoons and caricatures in magazines and newspapers

References:

Drawing, Daniel Mendalowitz; Holt, Rinehart, and Winston
Sketching with The Felt Tip Pen, Henry Pitz; Viking
Perspective Made Easy, Ernest Norling; Macmillan
How to Use Creative Perspective, Ernest Watson; Reinhold
Sketching Is Easy, Arthur Zeidenberg; Bell
Pencil Pictures, Theodora Kautzky; Reinhold
Course in Pencil Sketching, I, II, III, Ernest Watson; Reinhold
Drawing the Line, James Ernst; Reinhold
Japanese Ink Painting, Ryakyu Asito; Charles E. Tuttle Co. (Tokyo)
Kaethe-Kollwitz Drawing, Herbert Bittner; Thomas Yoseloff
Drawing Lessons From the Great Masters, Robert Hale, Watson-Guptill
Pen, Pencil, and Brush, Harvey Weiss; Scholastic Book Service
150 Techniques in Art, Hans Meyers; Reinhold

Water Color Painting

Use:

Paint tubes or pans
Brushes—
- Sable
- Flat
- Rigger
- Round
- Red sable
- Nos. 4, 8, 12—pointed
- ½", 1"—flat

Paint box
Palette
Soft cloth and sponges
Water containers
Paper
- All rag—Hand made
- Mold made
- 60, 72, 140, 200, 300 pound weights

Pencils—soft, medium
Easel
Drawing board
Thumbtacks
Tape
Razor blades

Procedure:

Fasten paper to drawing board or wet paper and stretch it over a wooden frame, fastening it securely and paying attention to corners. Allow paper to dry. A preliminary line drawing is helpful for architectural subjects but the student should feel free to work directly with wet washes. Making many experiments with colors and textures to become familiar with a good water color effect.

The paper is important in creating the sparkling effect that typifies water color painting. Rough textured papers should be used as well as smooth ones. A direct manner and a full brush are necessary to achieve the brilliance that is so important. Water colors should be applied at a darker or stronger intensity than oil paints because they dry lighter. This is particularly true when working outdoors on a bright, sunny day. Allow other colored areas to dry and then paint another color over the previously

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painted wash. Tilting your board helps to produce a good graded wash. The razor blade can be used to scratch light lines through dark colors for some details. Much experimentation is necessary before a good result can be achieved.

Concepts:

The importance of experimentation and discovering color variations.
A knowledge of transparent and opaque techniques.
Care of materials.
The quick wet technique as compared to the slower dry-brush method.
The importance of good composition and design.

References—Water Color:

Water Color (The Happy Medium), William Schimmel; Reinhold
Course in Wash Drawing, Leonard Brooks; Watson-Guptill
Watercolor Methods, Norman Kent
Painting the Southwest Landscape in Watercolor, Pierce; Reinhold
Ted Kautzky (Master of Pencil and Watercolor), Charles Kinghan; Reinhold
Painting the Figure in Watercolor, Herb Olson; Reinhold
Ways with Watercolor, Ted Kautzky, Reinhold

References—Casein:

Casein Painting, Henry Gasser; Watson-Guptill
Techniques of Painting the Waterfront, Henry Gasser; Reinhold

Painting

Since the days of the cave dweller, painting has served as an outstanding form of expression for the artist in representing the ideas and observations of the world about him. The artist used brushes, fingers, palette knife, brayers, sponges, on canvas, wood, metals, stone, or paper to represent and clarify his moods or feelings about subjects.

Materials:

Tools	*Media*	*Vehicles*
Brushes (nylon and bristle)	Tempera	Papers
Palette knives	Oils	Cardboard
Oilcups	Water colors	Masonite
Water pans	Acrylics	Wood
	Caseins	Canvas
	Temperas	
	Enamels	
	Varnishes	
	Pastel chalks	
	Inks	
	Turpentine	
	Linseed oil	

Painting Experiences:

Landscapes	Murals
Still life	Abstractions
City scenes	Geometric designs
Seascapes	Optical illusions
Portraits	Illustrations

Concepts:

The skillful use of materials.
The individual style of the student.
An important message or mood of the painting.
Care and cleaning of brushes.
Need for an orderly palette.
Importance of seeing the total effect rather than the parts:

Objectives:

- An appreciation and understanding of painting from prehistoric times to the present.
- The ability to use a variety of media in new and imaginative ways.
- A more sensitive use of color.
- An increasing ability to see, feel, explore, and relate the world around through painting.

Materials:

Watercolors	Colored chalk
Oil	Acrylics
Tempera (powdered and moist)	Oil crayons
Casein	Melted wax crayons
Ink	Various colored yarns and glue

Suggested Activities:

Finger and hand painting	Putty painting
Dry brush	Landscapes
Wet-on-brush	Interiors
Wet-on-dry	Seascapes
Crayon Resist	Cityscapes
Mural Painting	Chalk and powdered milk
Figure Compositions	Encaustic
Still-lifes	Blot and blow
Portraits	Palette knife painting
Sand painting	Abstract painting
Sponge painting	Geometric painting
Spatter painting	Painting to music
String painting	Painting sensations

Visit:

Museums, Galleries, and Studios

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Free Hand Drawing

Objectives:

- To develop an awareness of composition.
- To develop an awareness of the formal qualities of nature.
- To regulate drawing with color, volume, and space.
- To regard color as a means of expression and enjoyment in art and daily life.
- To enable the student to correlate art experience and environment through landscape, figure and portrait painting.
- To further the appreciation of form and color through painting.
- To express an idea graphically.
- To develop power of observation.
- To develop perception of form to portray objects representationally.
- Learning a means of representing three-dimensional forms on two-dimensional surfaces.
- To develop an awareness of the formal qualities of nature.

References:

The Human Figure, David Rubens; Viking
Life Drawing, John Napper and Nicholas Mosely; Studio
The Natural Way to Draw, Nicolaides, Houghton
Drawing Lessons from The Great Masters, Robert Hale; Watson-Guptill
Drawing of the Masters: Italian, American, French, German, Spanish, Shorewood Pub.

I. UNDERSTANDING COLOR

To introduce the student to the physical, emotional and psychological aspects of color.

II. LIGHT AND SHADE

1. The illusion of volume.
2. Volume expressed through light and shade.
3. Distinction of planes through light and shade.
4. Emphasizing edges of planes.

III. FIGURE DRAWING AND PORTRAITURE

1. Variety of approaches. The student should continue to explore the construction of a figure to enable the student to "discover" a method with which he has success.
2. Figure study.
3. Figure composition.
4. Drawing the head.
5. Portrait.

IV. DEVELOPING A SKETCH

Materials:

Tools	*Media*	*Paper*
Brush	Water color	Drawing paper
Pens	Chalk	Tracing paper
Sticks	Ink	Newsprint
	Pencils	Illustration board
	Crayons	Poster paper

Oil Painting

Materials:

Tools	*Media*	*Vehicle*
Easel	Oil paints	Canvas
Palette	Turpentine	Masonite
Palette knife	Linseed oil	
Oil cups	Retouch varnish	
Paint rags	Damar varnish	
Stretcher frames		
Brushes—		
Nos. 2, 4, 6, 8		
Flat bristle		
Bright		
Round		
Filbert		
Sable		

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Procedure:

After selecting a suitable subject, a preliminary drawing may be transferred to the canvas. Oil paints are arranged on palette in warm and cool areas. The center of the palette is used for mixing. The undercoat is usually thinned out paint with turpentine added. Pay close attention to light and shadow areas. Large masses are painted first and smaller details are put in at the end of the painting.

The next coat of paint is put on heavier with less turpentine mixed with colors. As progress is made, the student realizes that the technique is secondary and that design or composition is most important. There is no perfect formula, therefore, an oil painting could be made with a palette knife. It can be glazed, rubbed out, over painted, scumbles, impasto, or broken colored areas can be applied. The final painting details can be applied with softer sable brushes and varnish is applied before framing.

Concepts:

The importance of careful planning.
Appropriate use of materials.
Selection of suitable subject.
Understanding of color mixing and color harmonies.
The knowledge of textural contrasts.
The arrangement of the composition.

References:

Tone and Colour in Landscape Painting, Merlin Haines; Adam and Charles Black (London)
Learning to Paint in Oil, Jerry Farnsworth; Watson-Guptill
Painting Made Easy, John Mills; Gramercy
The Art and Technique of Portrait Painting, Frederic Taubes; Dodd, Mead, and Company
Painting Surf and Sea, Harry Ballinger; Watson-Guptill
Portrait Painting for Beginners, Oil Painting Step by Step, Abstract, John Pratlen; Watson-Guptill

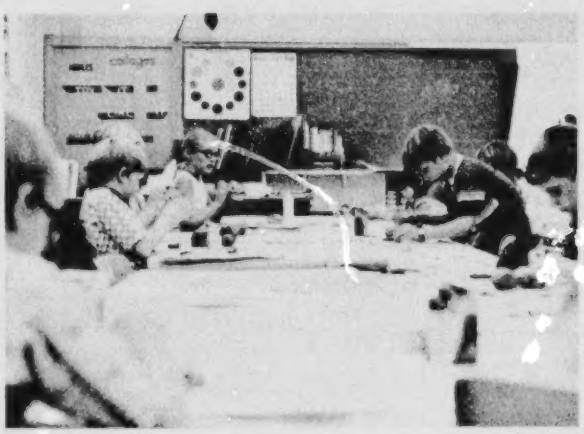
Art Understanding

One approach to art understanding might be developed through an introduction of historical art forms as they relate to the student's own expression. These works of art should be presented as they fit within the scope of the student's project rather than in historical or chronological order. Significant examples from various art traditions should be shown to exhibit the creativeness of man in expressing his environment. Broadening the student's understanding depends upon an awareness of social, political, and cultural forces as factors which determine art expression. It is also important for him to realize that changes in man's conception of these forces determine new art forms. A failure to recognize this often accounts for a lack of understanding beyond standards of the more "real" imitative of nature—the better.

The total should include examples of each major cultural period which produces a significant art form. To be in accord with the philosophy of the art guide, articles of daily living should be included with those of painting, architecture, and sculpture.

Aesthetic understanding of art is dependent upon an understanding of the plastic elements—line, color, value, texture, and form. Showing the student how these elements were used to express ideas and needs of other cultures can bring the combined experiences of appreciation and practice within his understanding.

In those situations where the teacher finds student interest directed toward acquiring more comprehensive knowledge of art history, a course should be offered to fill that need.



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Evaluation

The following suggestions are offered to guide the teacher's evaluation of student progress, and the student's interpretation of the course in its entirety. The needs and reactions of each class will differ to the extent that no single method can be satisfactory for every group. However, these objectives may be accomplished through a summary using the following points as a framework:

1. Has the student become aware of his capability for understanding and participating in art?
2. Has the student been made aware of the existing beauty in his everyday world? Has he also been made to realize that his environment can be improved (architecture, housing, city-planning, freeways, etc.)?
3. Has the student been made to feel that art should be part of daily living?
4. Has the student developed an ability to evaluate good design in a practical functional sense so as to enable him to choose wisely the commercially made necessities?
5. Has the student developed an understanding that art, in its historic past as in the present, is an expression of the culture and is valueless if isolated from human need and development?

Art History

Objectives:

- Enrichment of the student's understanding of art in the environment.
- A knowledge of the different ways in which people have expressed themselves through art.
- An understanding of how today's art relates to the art of the past.
- The realization that there are qualities common to all great art.

Visual Resources:

Art history books
Films
Film strips
Color slides
Artifacts
Reproductions of paintings, sculpture, and prints
Original works of art
Periodicals and magazines

Study and Discuss:

Main trends in the history of painting and sculpture.
Contemporary painting and sculpture.
Work of local artists.

Visit:

Galleries
Museums
Current exhibits
Print shops
Public buildings
Art fairs
Theatrical productions
Local monuments

Activities for Students:

Research and oral reports.
Arranging exhibits and bulletin boards.
Notebooks and scrapbooks.
Correlation with daily work.

Suggested Research and Studies:

Study of the unique achievement of Michelangelo in relationship to the human figure.
Study of the precise draftsmanship of Ingres.
Study of the spirited style of Delacroix.
Study of the emotional distortion of El Greco.
Study of the fantasy drawings of Klee.
Study of the commentary of Toulouse-Lautrec.
Study of the line drawings of Picasso and Matisse.

References:

Painting and Reality, Gilson; Meridian
Arts and the Man, Irwin Edman; Norton, Inc.
Problems of Art, Suzanne Langer; Scribner
Conversations with Artist, Rodman; Capricorn Books
Sight and Insight, Alexander Eliot; Dutton
Western Civilization, Walther Kirchner; Barnes and Noble, Inc.
Creativity in the Arts, Vincent Thomas; Prentice Hall, Inc.
The Necessity of Art, Ernst Fischer; Pelican
The Shape and Content, Ben Shawn; Vintage
Form and Function, Horatio Greenough; University of California
Notes of a Young Painter, Hiram Williams; Spectrum
The Search for Meaning, Alfred Neumeyer; Spectrum
Painting: Some Basic Principles, Frederick Gore; Reinhold
The Philosophy of Modern Art, Herbert Read; Meridian
Analytic of the Beautiful, Kant; Bobbs, Merrill
Aspects of Form, Herbert Read; Indiana University
Reason in Art, George Santayana; Collier Books
The Meaning of Art, Herbert Read; Pelican
Painting in the Twentieth Century, Werner Haftmann; Praeger
The Art of the Renaissance, Peter and Linda Murray; Praeger
A Concise History of Painting, Michael Levey; Praeger

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The Pocket Dictionary of Art Terms, Reginald G. Hagger; Hawthorne
Dictionary of American Artist, Paul Cummings; Martins
Art and Civilization, Bernard Meyers; McGraw-Hill
A New World History of Art, Sheldon Chevey; Viking
Art Through the Ages, Gardner; Crosby
Encyclopedia of Painting, Bernard S. Meyers; Crown Publishers, Inc.
History of Art, H. W. Janson; Abrahams
The Picture History of Painting, Janson; Abrahams
The Horizon Book of the Renaissance; American Heritage Pub.

Lettering

Objectives:

- To develop skill, to learn a basic alphabet and to meet the student's need.
- An understanding of the meaning of communication and its historical development.
- An awareness of the importance of spacing and precision in lettering.
- The ability to make an alphabet.
- An awareness of the differences in letters made with the pen, brush, and chisel.

Methods:

Simple alphabets.
Variations on this alphabet by making changes in width and height of letters.
Designing an alphabet.
Using a brush and/or a pen and ink.

Media:

Paper
Ruler
India ink
Pencil
Lettering brush
Pen holder and various nibs (Speedball B and C)
Cut paper
Speedball lettering charts
Poster paint

Suggested Projects:

Posters
Poster layouts
Travel poster
Folio covers
Magazine layouts
Directional signs for corridors
Monograms
Three-dimensional signs
Record album cover
Trademarks, insignias, motifs
Coats of arms
Story boards
Book jackets
Booklet illustration
Stage or musical poster
Television commercials
Commercials
Allover designs using letters
Letterheads
Lettering for bulletin boards and displays
Lettering words, titles, sentences, paragraphs in various styles of pen
Package design
Illustration
Cartooning
Labels
Brochures
Newspaper drawing
Spot drawings
Swimming pool advertisement
Soft drink advertisement
Industrial products and their design

Collect:

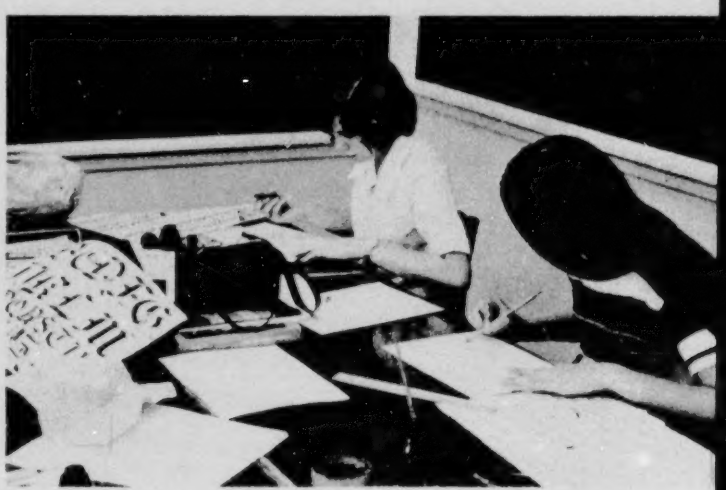
Samples of Gothic, Roman, Manuscript, Chancery, and other styles of alphabet cut from magazines and newspapers including contemporary lettering.

Techniques:

1. Practice the formation, proportion, balance, and spacing of letters.
2. Demonstrate optical spacing and balance of words.
3. Show the formation of the letters in a basic alphabet by the elements they have in common.
4. Show basic strokes—vertical, horizontal, diagonal, and curved.
5. Transferring lettering from a layout to the final work.
6. Student should explore the possibilities of various medias to create special lettering effect.
7. Point out relationship of lettering style to the message it conveys. Learning to think of lettering as an integral part of the layout should include style, color, and legibility.

Commercial Art Obligations:

Meeting the standards for reproduction.
Meeting of deadlines



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Commercial Assignments

Commercial art often requires working to satisfy the tastes and the whims of someone else, frequently someone who has no art experience. This could be a unique experience for the student. Many will not like this replacement of his will; others will fail to grasp the necessity of meeting a deadline—but many will find these commercial assignments rewarding. Recommended for a selected group in II, III, and IV year art students.

Materials:

Tools	*Media*
Pencils	Paper
Pens and inks	Illustration board
Brushes	Water color paper
Air brush	Pastel paper
Triangles	Coquille paper
Mat knife	Tempera
Scissors	Caseins
Silk screening equipment	Pastels
Drawing board	Masking tape
	Rubber cement
	Construction paper

Lettering and Layout Design

Concepts:

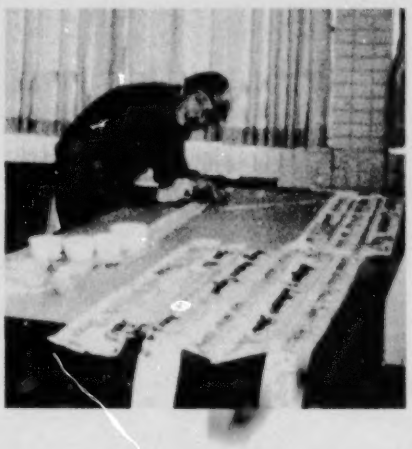
Importance of satire, impact, and cartoons
Advertising attracting public response
Knowledge of lettering forms
Appropriate selection
Use of spatial relationships
Dummy construction
Rough layout
Finished layout for any advertisement
Beauty of design
Working for reproduction
a. Line cut process
b. Half-tone process
c. Color process and breakdown

Stress:

Skill and use of tools
Composition
Harmonies of line, form, texture value and color
Individuality of expression
Importance of simplicity
Artist's relationship to merchandise and product

References:

Posters, Howard Boughner; Pitman
The Book of Signs, Rudolf Koch; Dover
The History and Technique of Lettering, Alexander Nesbitt; Dover



Speedball Textbook, Ross F. George; C. Howard Hunt
Lettering, Higgings; Ink, Inc.
Techniques, Higgings; Ink, Inc.
Art Today, Faulkner, Ziegfeld; Hill
Lettering, Harry E. Wright; Pitman Pub. Corp.
Lettering-Art in Modern Use, Raymond Ballinger; Reinhold
Layout, Raymond Ballinger; Reinhold
Signatures and Trademarks, Rand Holub; Watson-Guptill
Lettering, John Cataldo; Davis

Interior Design

Objectives:

- An understanding that it is necessary to know the rules for beauty and how to use them in order to have an attractive home.
- An increasing ability to plan and coordinate furniture, equipment, drapery and chair covering patterns, floor and wall covering in a room.
- The development of intelligent home planning and consumer buying

Suggested Projects:

Floor plans
Color schemes and harmonies
Furniture arrangements
Picture hanging

Collect:

Pictures of wall arrangements, furniture, garden arrangements, houses, pieces of wallpaper, and any

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other material which can be discussed and criticized for art quality.

Design:

Your own room as you would like it.
Print material for draperies, pillows, or upholstery.
Weave place mats, rugs, or table runners.
Wallpaper for your own room.
Make a scale model of a one-room studio apartment.
An interior decorator's studio

Visit:

An interior decorator's studio
Local furniture stores
Museums

References:

Guide to Interior Decorating, Betty Pepis; Reinhold
Designs for Living, Ford and Creighton; Reinhold

Fashion Drawing:

Current and future fashions

Drawing from Memory:

Summer experiences
School and social activities

Nature Drawing:

Observing designs and paterns of nature in objects such as cones, sea shells, flowers, leaves.

Contour Drawing:

Figure, still life, etc.

Cartooning:

Sports
Spot
Editorial or political
Strip

Perspective Drawing:

Parallel
Angular
Three point perspective
Ellipses

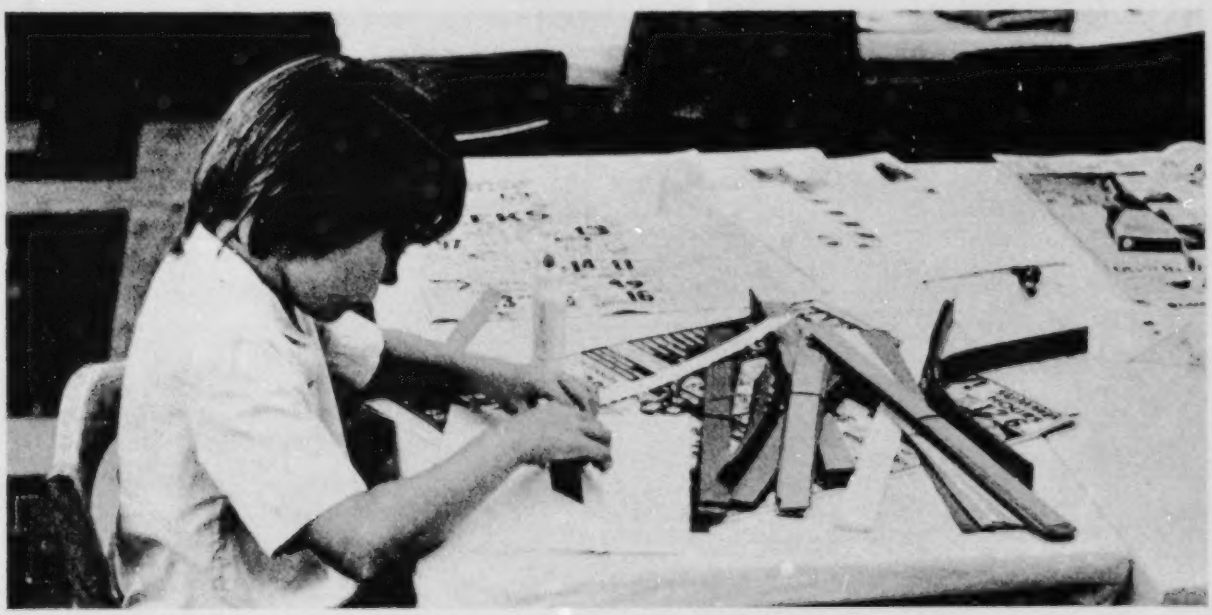
Abstract, Geometric, Free Form Design:

Figures and still life
Accidental shapes for inspiration

Clusters or Grouping:

Figures
Homes and additions

Design



Objectives:

- To develop perception and imagination through varied experiences.
- To acquaint the student with volume.
- To develop specialized skills and techniques based on the student's knowledge of design fundamentals.
- To develop a creative attitude toward the use of materials and techniques in solving problems of design.
- To broaden his attitudes, knowledge, and skills in relationship to other areas where design is essentially important.

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Concepts:

Make the student aware of his design as it exists in nature and man-made objects.
Two-dimensional designs.
Three-dimensional designs.

Stress:

1. A design as it relates to two-dimensional pattern and surface enrichment.
2. A design as it relates to three-dimensional objects in space.
3. Relationship of elements to each other. Tension, movement, and spatial interpretation develop as elements are related to each other and to the picture-pane.
4. A student should be aware of design as it exists in nature and man-made objects.
5. Some writing forms suggest linear motifs: Calligraphy, pictographs, and hieroglyphics.
6. Geometric shapes and solids used to develop abstract and non-objective motifs.
7. Achieve visual interest.
a. Positive-negative reversal of values.
b. Shifted image superimposed on a color shape.
c. Transparency of superimposed shapes.
d. Pluralism—one contour line common to several shapes.
e. Fluctuating image—observer's attention alternates between figure and background.
8. Characteristic of volumes.

Suggested Projects:

Geometric Design—
Lines, circles, rectangles, triangles
Imaginative designs from memory—
Abstraction, scribbles which lead to exploration and discovery
Studies from nature—
Organic
Inorganic
Figurative designs—
Animals
Groups
Design from other cultures—
Africa, China, Mexico, Italy, etc.
Useful designs—
Industrial design, fashion, interior, commercial design, package, etc.
Graphic design—
Posters, signs, trademarks, symbols, greeting cards, book covers, wrapping paper, stencils, silk screen, block prints, repeat designs, border designs, textiles.

References:

Design for You, Beitler-Lockhard; Wiley and Sons
Basic Design, Kenneth Bates; World Company
Nature as Designer, Bager; Reinhold
Design in Three, Randall and Haines; Davis
Craft Design, Mosley, Johnson, Koening; Wadsworth Publishing Co.
Vision in Motion, Moholy; Nagy
Design, Sybil Emerson
Primer of Visual Art, Mundt
Thoughts on Design, Paul Rand
Crafts Design, Mosley, Johnson, Koening; Wadsworth Publishing Co.
Designs for Artists and Craftsmen, Louis Wolchonok; Dover
The Art of Three-Dimensional Design, Louis Wolchonok; Harper Publishers

Mural Design

Methods:

Various techniques of mural making such as wall paintings, fresco, reliefs, friezes, etc.
1. Working together and exchanging ideas.
2. Need for careful planning and research.
3. Care of and understanding of materials.
4. Knowledge of great mural painters from Mexico, Italy, France, etc.
5. Knowledge of projecting techniques.

Suggested Projects:

Murals of historic significance. (Civil War, etc.)
Murals of scientific significance. (Biology, Space.)
Murals of aesthetic significance. (Abstracts, Stylization.)
Murals of literary significance. (Shakespeare, Stories.)
Circus
Sea
Humor
Satire

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Travel
Transportation
Fantasy
Inventions
Family of Man
Medicine
Music
Sports
Education

Materials:

Tools
Brushes
Scissors

Media
Paints
Charcoal
Pencil
Glue
Tile
Glass
Fabric
Wood panel
Brown Kraft paper
White butcher paper
Construction paper

Procedure:

This project is usually the work of many students, but it can be also a good long-range assignment for an individual. Selecting an appropriate topic is often of utmost importance. Before any sketches are made, careful research should be done. Ideas, inspired from many sources, may be written up. A great deal of correlation with other subjects usually takes place. Many preliminary studies, sketches, and color schemes are made before one is selected. A large, simple contour drawing or cartoon is made to actual size. The drawing is then transferred to the working surface. Tempera paints are usually used on paper murals and oil paints, enamels, fabrics, colored papers, and other materials used on more permanent surface. Large flat areas of texture and line may be added later. The mural must be viewed from a distance while working to see that all parts are harmoniously related.

References:

Bulletin Boards and Display, 1961, Randall and Haines; Davis Press, Worcester

Murals for Schools, Arne Randall; Davis Press, Worcester

Collage

Media:

Colored papers
Newspaper
Magazines
Yarn
Wire
String
Cork
Plaster
Ink
Paints
Chalk
Pencil
Corrugated cardboard
Fabric
Copper
Sandpaper
Wood
Paste
Scissors

Method:

Select a variety of interesting materials, some new, others old, rusty, burned, or discarded objects. Select the materials that are especially exciting for each individual. Look for color harmony, textural contrasts, unusual shapes, and a variety of values. Begin by cutting, tearing, and arranging materials on a heavy cardboard backing. When the arrangement seems satisfactory, the various pieces can be glued to the backing. The design should have a center of interest, a mood, or suggest a message. The design can be enhanced by painting out certain areas or adding photographs, letters, or other objects to the arrangement. The student may draw over parts of the collage or glaze sections of it and should use his imagination and ingenuity to arrive at a highly individual result.

Concepts:

Art exists all around us in many forms.
Selections of appropriate material to create their own designs.
Variety plays a major role in design.
Line, color, texture, form, and values.
Harmony, proportion, contrast, rhythm, dominance, and balance.
Common materials can be made into works of art.

References:

Collages, John Lynch; Viking Press.
Collages, Harriet Janis and Rudi Blash; Chilton Company.
Collages and Constructions, Lois Lord; David Publishers.
Collages, Francis Brow; Pitman.

Objectives:

- An awareness of the history of collage and its current revival.
- The ability to assemble varied materials with the limitations of good taste.
- The understanding that art can be made from "found objects."

Materials:

Tools
Scissors
Razor blades
Straight pins

Media
Photographs
Buttons
Cloth
Feathers
Plastic
Wood
Paint
Yarn and string
Cardboard scraps
Rubber cement
Paper
Labels
Tickets

Suggested Projects:

Book jackets
Record album covers
Posters
Collages combining different textures and media

Study and Discuss:

Collages of Braque and Picasso

Dadaists
Esteban Vicente
John Lynch
Matisse
Marca-Relli

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Visit:

Museums and galleries to see examples of collages.

Fold and Dye

Objective:

- Study of the methods of folding and dipping papers.

Media:

Paper, newsprint, tissue, paper towels
Color media—water color, thinned tempera, colored ink
Brushes
Containers for paints

Suggested Projects:

Wrapping papers
Book covers
Portfolio covers
Stationery

Decorated Papers

Objectives:

- Understanding of various materials for printing.
- Various techniques for cutting and the mechanics of repeat patterns.

Materials:

Tools	*Media*	*Vehicle*
Knives	Poster paint	Paper—all kinds
Razor blades	Watercolor	
Brayer	Ink or dye	
Sponges		
Spools		
Wood block		
Artgum		
Vegetables		
Pans		

Suggested Projects:

Book cover designs
All over design
Greeting cards
Decorated wrapping paper

Paper

Emphasis:

To encourage an appreciation of the history of paper and its wide commercial uses. To stimulate an interest in the versatility of paper as an expressive art medium and to gain experience in the manipulation and use of the material.

Suggested Projects:

Decorated paper
Fold and dye
Paper sculpture
Papier maché
Wax resist
Stenciling
Collage
Batik
Tie dyeing

References:

Crafts, Design, Mosley, Johnson, Koenig
Design in Three-Dimensions, Randall and Haines
Arts and Crafts, Wankelman, Richards, Wigg
Teachers Craft Manual, Bryce and Green
Cut Paper Work, Christabel Russell Cox
Paper Sculpture, Arthur Sadler
Paper Folding, William Murray, Francis J. Ridgwey
Paper Sculptures, Mary Grace Johnston
Adventures with Scissors, Edith Becker; International Textbook Company
Exploring Papier Maché, Victoria Bedford Betts; Davis Publishing Co.
Creative Paper Design, Rottger; Reinhold

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Drawing:

Good drawing is one of the artist's basic tools. It is the result of keen observation and ability developed through practice in representing that which is seen or felt. The artist expresses, intensifies, or clarifies through the use of fundamental elemeats of art (line, texture, and form). The artist may at times draw to represent factual characteristics and details or conversely may develop the abstract and the emotional.

Media:

Pencils—Colored, charcoal, hard and soft lead
Pens—Ballpoint, croquil, speedball
Charcoal
Crayons — Wolfe crayon, lithograph crayon, Conté crayon
Brushes—Watercolor, Japanese, stencil, bristle, lettering
Magic markers
Pastels
Variety of papers

Drawing Experiences and Drawing from Observation:

Simple inanimate object
Group of objects
Models—
- Standing figure
- Studies
- Action drawings
- Seated (foreshortening)
- Likenesses
- Heads
- Hands

Materials:

Tools	*Media*	
Brushes	Paper	Paints
Pens	Inks	Crayons
Silk screen	String	Pencils
	Textiles	Block printing
	Wire	Wood
	Charcoal	Pastel
	Clay	Plaster
	Glass	Stencils

Procedure:

Limit the problem. Have students use one element to form a design rather than to try to include many. For example, the rectangle may be the simple element to be used. Much experimentation will follow as to sizes, shape, movement, balance, and composition. When a successful arrangement is attained, another element such as color or texture may be added. Addition or subtraction of elements can be included. This process can continue until a most complete use of all elements is achieved.

Stress:

The organization of the basic elements (line, form, texture, value, and color) into a pleasing arrangement. The understanding of the elements of composition (harmony, rhythm, proportion, dominances, contrast, balance, unity, and order).

Methods:

Repeat patterns	Balance, formal, informal arrangement
Accents	Limitation of color schemes
Transparency, reflections	Movements of line
Overlapping	Alteration
Contrasts	Limitation of size, shape
Distortion, stylization, exaggeration	

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Stenciling

Objectives:

- To understand relationships of stenciling to the industry of textile designing.
- To gain knowledge about one of the more common methods of duplicating.
- To explore the possibilities of stenciling (using both positive and negative methods.)
- To enhance fabric for some functional purpose.

Materials:

Stencil paper
Stencil knives
Inks or paint (water/oil)
Fabric
Thumb tacks
Extender
Cardboard
Stencil brushes
Spray gun
Textile paints
Heavy paper
Glue
Thinner
Tempera
Backing for attaching fabric

Concepts:

Color study—effect of mixtures, shading, etc.
Planning design (simplicity)
Amount of paint to be used—for brush—for spraying
Cutting stencils
Cleaning (brushes, stencils, etc.)
Finishing—heat application on fabrics to make paint permanent.

Suggested Projects:

Fabrics—
Wall hangings
Place mats
Table cloths
Skirts
Scarves
Runners
Greeting cards
Wrapping paper
Stationery
Book covers
Borders—frames—mirrors, etc.

Objectives:

- Printing by using stencils can be used to emphasize the principals of good design and composition.
- Enables students to appreciate the techniques employed and to gain skill in using them.

Method:

The design is cut from any heavy paper and glued lightly on the side of the silk that will be next to the paper. If you use a washable paint, the screen and frame can be used over and over for many different stencils. A frame made from an embroidery hoop and organdy can be used.

Cut a rectangle of any heavy cardboard the same width as your silk to use as a "squeegee." Tempera, poster or any other kind of paint should be placed at one end of the frame. The paint should be of heavy cream consistency. With the cardboard pull the paint smoothly and slowly over the silk. Lift the frame and clean the silk.

Tempera Batik

Objectives:

- The importance of careful planning to produce successful results.
- The importance of contrast in value, texture, color, size, and forms.
- Allow for unexpected results and use them advantageously.

Materials:

Tools	*Media*
Brushes	Tempera
Large tray	Paper
	Ink

Method:

Select an interesting subject—landscape, figures, animals, abstract, etc.

The important differences between the batik method and a regular tempera painting is that the black ink is painted over the finished tempera painting and then submerged under water. The result will create a fascinating textural effect and a very spontaneous result.

It is good planning not to cover all the white paper with paint, but to leave spaces around the colored areas. Emphasize the use of bright or light colors in contrast with the black ink. The ink will adhere to the unpainted areas but will wash off the colored ones. Wait until the ink is dry before submerging the paper in water so that the colors will remain intense and will not wash out. Some touching up can be done with pen and ink or brush and paint, if necessary.

Batik

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Objectives:

- An understanding of the batik process and the ability to decorate a fabric using it.
- A knowledge of the origin of batik and the strong influence it has had on textile design.
- An increasing ability to make use of the fluid nature of the design possible with this technique.

Materials:

Tools
Brushes
Hot plate
Sketching frame
Granite pans
Wooden spoon
Iron
Ironing board

Media
Beeswax
Paraffin
Tjan-tung
Newspaper
Cold water dye
Fabric
  Muslin
  Silk pongee
  Cotton batiste
Handkerchief linen

Study and Discuss:

Japanese method of batik

Suggested Projects:

Table mats
Tray cloths
Wall hangings in combination with a block print
Book covers
Head scarfs
Ties

References:

Introducing Batik, Evelyn Samuel; Watson-Guptill
Creative Textile Design, Rolf Hartung; Reinhold
More Creative Textile Design, Rolf Hartung; Reinhold
Design on Fabrics, Meda Johnston, Glen Kaufman; Reinhold
Batik: Art and Craft, Nik Krevitsky; Reinhold
Textile Printing and Dyeing, Nora Proud; Reinhold
Fabric Printing by Hand, Stephen Russ; Watson-Guptill

Tie-Dyeing

Objectives:

- The ability to hand-decorate a fabric using this technique.
- An appreciation for good craftsmanship.

Experiment with:

The three varieties of tie-dye pattern—
  Rosette
  Broad stripe
  Fine repeat

Materials:

Tools
Wooden stirring stick
Hot plate
Glass container for dyeing

Several weights of thread, twine and cord
Boilable dye
Fabric
  Silk, silk chiffon, georgette, percale, muslin, handkerchief linen, batiste, soft viscose rayon

Suggested Projects:

Dress material
Luncheon cloths
Wall hangings
Tie-dyeing with a print
Tie-dyeing with a drawing (magic marker)

Wax and Resist Processes

(Tie-dyeing and Batik)

Objectives:

- To gain understanding and appreciation of color and design in hand-dyed fabrics.
- To learn to enhance fabric by the use of dyeing and to learn about this art which was developed in India in ancient times.
- To approximate in the classroom the Japanese method of Batik.
- To study the history of fabric dyeing from the time of the Egyptians to the present.

Materials:

Tools	*Media*
Frame	Lightweight fabric
Iron	Beeswax
Hot plate	Paraffin
Container for wax	Japanese brushes
Dye container	String
	Dyes

Concepts:

How to make a planned or unplanned design
Effect of colors on each other when being dyed
Safety factors (hot wax)

Experiments—Batik sample
Tie-dyeing sample

Suggested Projects:

Dyed material for
- Skirts
- Blouses
- Scarfs
- Handkerchiefs
- Runners
- Wall hangings

Combination of Batik and block print

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Wax Resist

Objective:

- A study of color and design techniques and characteristics and reactions of wax with water.

Materials:

Tools	*Media*
Brushes	Crayons
	Paraffin
	Beeswax
	Liquid floor wax
	Water color paint
	Thinned poster paint

Suggested Projects:

All over designs
Landscapes
Still life
Human figure

Block Printing

Objectives:

- Various methods of printing.
- Realization that many results may be derived from one design.
- Commercial printing processes.

Materials:

Tools	*Media*
Cutting tools	Linoleum roll
Brayer	Linoleum blocks
	Printing inks
	Water soluble, oil base
	Papers
	Cloth
	Plaster blocks

Method:

Make preliminary designs on paper. The free-brush technique is very good. Design factors involved in creating repeat motifs, all over patterns, geometric designs, non-objective designs, border designs, etc., should be stressed. Design is then transferred from paper to linoleum by tracing technique. Design must be reversed so that it will not print backwards which is especially important to a design with lettering. The design is then carefully cut out with different cutting tools to create a variety of lines, textures, and shapes. The need for safety in cutting must be emphasized. Additional blocks may be used when more than one color is desired. Care should be taken in applying the ink with the brayer so that the proper amount is achieved to prevent bare spots or too much ink from filling in small lines of the design. Colored papers can be used for interesting effect. Overlapping areas of the design may produce unusual effects. The emphasis throughout should be placed upon the development of the student's personal expression and the quality of the independent thinking used in solving design problems and techniques.

Printmaking

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Materials:

Wood Cut Prints—Wood (pine, redwood), cutting tools, printing equipment, paper, inks.
Silk Screen Prints—Frames, screen of organdy or silk, silk screen inks, film, adhering solution, stencil knife, tusche, tape, shellac, lacquer, thinner, squeegees, Le-Page glue, brushes, cotton, cloth or paper to print on.
Plaster Block Prints—Plaster of Paris, vaseline, shellac, molding box, printing inks, container for pouring the plaster and water mixture, sharp tool, brayer, palette, paper, and printing inks.
Acetate Prints—Sheet of acetate, sharp tool, brayer, ink, palette, cleaning cloth, paper to print on.
Eraser and Rubber Tubing Prints—Erasers, strips of rubber tubing, standard printing equipment and wood blocks, glue.

Suggested Projects:

Wrapping paper
Greeting cards
Posters
Lining paper for book-binding
Textile designs (border and all over patterns)
Wallpaper designs
Book covers
Book plates
Fine art prints

Visit:

Galleries, studios, and print shops
See how colors are separated and color plates are made

Collect:

Samples of various methods of printing such as etching, lithography, and monoprinting.

Relief Printing

Objectives:

- To explore the possibilities of relief printing and to acquire knowledge of the tools and techniques involved.
- To learn that from this method many copies can be made of one print.
- To develop ideas into designs by planning so that they become meaningful statements.

Materials:

Tools	*Media*	
Lino cutters	Linoleum	Wood
Wood cutting tools	Cardboard	Vegetables
	Glue	String
Brayers	Rubber	Plaster
Palette (glass)	Wax	Printing press
	Inks (water or oil)	
	Paints (water or oil)	

Concepts:

Experiments—
- Glue on glass
- String on wood
- Rubber
- Cardboard
- Plaster (incised)

Use of tools for cutting (safety factors)
Difference between positive and negative cuts
Application of ink (amount)
Pressure in printing
Cleaning process
Effectiveness of design for printing process used.

Suggested Projects:

Fine art prints	Greeting cards
Portraits	Book covers
Landscapes	Wrapping paper
Still lifes	Wall hangings
Monograms	Book plates

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Printmaking

Objectives:

- A knowledge of, and experience with, planographic, relief, and intaglio methods of printing.
- An awareness of the enhancing qualities of pattern in nature and man-made objects.
- A greater ability to appreciate commercial processes and the works of the graphic artist.

Suggested Techniques:

Stenciling—Stencil paper, scissors, stencil knife, stencil brushes, water or textile paints, turpentine, paper or cloth, palette for mixing.

Monoprints—Inks, glass plate, paper (plain or colored), cloths for wiping.

Wax Prints—Wax (candle ends, wax crayons, paraffin), sharp tool for incising on wax, cardboard box for wax, brayer, ink, palette, and paper.

Cardboard Prints—Cardboard, scissors, printing paper, shellac, brushes, ink (block printing), cleaning fluid, cheesecloth.

Leaf Prints—Carbon paper, newsprint and colored papers, all types of leaves, pine needles, ferns, grasses, etc., iron (electric).

Vegetable and Gadget Prints—Miscellaneous household gadgets, potatoes, squash, and other vegetables, printing ink or tempera colors, sharp tool, brushes, paper.

Clay Print — Modeling clay, pointed stick, rubber brayer or paint pad, inks, newspapers.

Linoleum Block Prints—Block printing inks, linoleum blocks, brayer, palette, linoleum cutting tools, press.

Experimental Printing

Objectives:

- To explore objects and their ability to leave an impression.
- To see everyday objects in a new way—as useful materials and tools to produce art forms.
- To realize that many experimental prints will be unique by the very nature of the process involved.
- To explore the varied processes and procedures involved in printmaking.

Materials:

Tools	*Media*	
Palette (glass)	Leaves	Grasses
Brayers	Bark	Stones
Printing press optional	Pennies	Scrap cloth
	Scrap yarns	String
	Sponge	Straw
	Inks (water or oil)	Cardboard

Emphasis:

Experiments—
- Object prints using hands, fingers, etc.
- To use man-made objects such as string, yarn, sponges, erasers, etc.
- To use objects from nature such as grasses, twigs, leaves, etc.

Have each person make a monoprint.
Explore as many different methods as possible.
Amount of ink.
Amount of pressure.

Suggested Projects:

Monoprints
Repeat patterns for wrapping paper and book covers
Fine art prints
Textile prints
Book marks

Monoprint

Objective:

- An original printing process that allows a good study of pictorial composition.

Media:

Artist's oil paints
Printer's ink
Tempera
Print block (glass, metal, or masonite)
Turpentine for thinning
Soft printing paper

Method:

The design is painted on a piece of glass and the print is transferred to the paper. The original painting, however, is not destroyed.

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Etching or Intaglio

Objectives:

- To explore the possibilities of etching.
- To acquire skill in the techniques involved.
- Planning good composition.

Materials:

Tools	*Media*
Hand tools	Copper plate
Rags	Ink
Glass trays	Paper
Printing press	Silver point
	Acids

Method:

An image is cut into a place with hard tools and acids. Ink is spread onto the plate so that it fills the lines etched below the surface. It is then wiped off the surface.

Place dampened paper on the copper plate and then run both plate and paper through a press that has rollers. The press pressure forces the damp paper into the etched lines thus soaking up the ink.

Intaglio Printing

Objectives:

- The relation of color harmonies.
- Importance of direction of movement.
- Use of variety.
- Effectiveness of transparency in achieving an aura of mystery.

Materials:

Tools	*Media*	
Brushes	Crayons	Papers
Knives	Acrylic paints	Oak tag
	Tissue	Light board
		Hard finish

Method:

Apply successive layers of crayon working from light to dark and crossing in different directions. Rubbing with tissue and engraving with a sharp instrument will produce line, texture, and pattern. A finish can be achieved by using a solution of diluted acrylic paints. This solution flows into the etched areas creating accents. Wherever the paint is applied over the crayon, it produces an illusion of transparency.

Lithography

Objectives:

- A study in the history of lithography.
- A good study of design.
- Emphasis of line importance in a composition.

Media:

Wax lithograph crayon (tusche)
Heavy slap of porous stone
Water
Ink
Lithograph press
Printing paper

Method:

A lithographer uses a special wax, lithograph crayon, or liquid called tusche. He draws his design on a heavy slab of porous stone and the wax actually fills in the pores of the stone. When the entire surface is wiped with water, the non-waxed areas absorb the water. Then the ink adheres only to the pores that have the wax drawing. Printing is accomplished with a very heavy, specially designed lithograph press.

Graphic Arts

Printing Processes:

Relief—wood, linoleum, cardboard, plaster
Intaglio—engraving, etching, lithography, dry point, cello-prints
Surface—silk screen, stencil, monoprint
Mixed processes—experimental

Concepts:

Use and appreciation of techniques including the principles of good composition.

Suggested Activities:

Illustrative prints as nature works of art on a level with other art forms.

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Illustrative material—books for Children's Hospital, school, and community activities.

A unit or repeat design for use on cards, cloth, wrapping papers.

Background and Appreciation:

Consideration of techniques and styles of great prints as mentioned in group discussion with greater emphasis on the more mature application of these skills to classroom projects.

Historic	*Modern*
Durer	Helen Haselton
Eli Wallach	Ruth Reeves
Hokusai	Eli Wallach
	Frascon
	Baskin
Surface	*Intaglio*
Daumier	Rembrandt
George Bellows	John Taylor Arms
Renault	Whistler
Toulouse-Lautrec	Goya
	Blake
	Mayeter

Silk Screen Printing

Objectives:

- To become familiar with the history of silk screen printing.
- To gain knowledge and understanding of the equipment and materials used for this process of printing.
- To become associated with the versatility of silk screening and its wide use commercially.
- To apply this knowledge to make useful as well as decorative projects.

Materials:

Tools	*Media*	Cloth
Frames	Organdy or silk	Adhering liquid
Film cutters	Inks (oil or water)	Tape (masking)
Squeegees	Film	Lacquer
	Thinner	Wax crayons
	Glue	Squeegees
	Sponge	Paper

Concepts:

Suitable design
How to transfer designs
How to cut film
Setting up a frame (stretching material, etc.)
Adhering film to screen
Masking
Preparation of paper or fabric to be printed on
Printing (more than one color)
Cleaning
Experiments—
  Glue and tusche
  Wax crayons
  Sponge
  Paper (torn) (adhering other subjects to screen)

Suggested Projects:

Fine art prints	Book plates
Stationery	Insignia
Textiles	Posters
Greeting cards	Wall hangings
Emblems	Signs

References:

Silk Screen Print Making, Harry Shokler; Tudor Publishers

Screen Process Printing, Will Clemence; Blandford Press

Silk Screen Techniques, T. I. Biegeleisen and Max Coln; Dover Publishers

Exploring the Graphic Arts, C. Van Norston Co.

From Oil Stencils to Silk Screen, Jessie Stephens; Charles Scribner's Sons

Printmaking Today, Jules Heller; Henry Holt and Co.

Printing

New Creative Printmaking, Peter Green; Watson-Guptill

Crafts Design, Mosley, Johnson, Koenig; Wadsworth Publishers

Arts and Crafts, Wankelman, Richards, and Wigg; William C. Brown

Teachers Craft Manual, Mayo J. Bruce; Feardon Publishers, San Francisco

Printmaking, Donna Z. Meilach; Pitman Publishers

Fabric Printing by Hand, Stephen Russ; Watson-Guptill

Block Printing on Textiles, Janet Erickson; Watson-Guptill

Printmaking Today, Juleo Heller; Holt and Company

Etching

The Technique of Etching and Engraving, John Brunsdon; Reinhold

Lithography

The Technique of Lithography, Peter Weaver; Reinhold

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Mobiles

Objectives:

- To learn about a new art form and its relationship to sculpture.
- To further the understanding of three-dimensional design.
- To study the effects of space and light as an integral part of a design.
- To use this information and relate it to balance, form, and color.
- Exploration and experimentation with a design that moves in space.
- Development of an organized design that is attractive in all positions.
- An appreciation of the craftsmanship involved in the making of mobiles.

Materials:

Tools	*Media*	
Knives	Paint (tempera, acrylic)	Yarn
Metal shears	Thread (nylon or mobile wire)	Turpentine
Scissors	Plastic	Cardboard
Mat knife	Paint (oil or water)	Sheetmetal
Brushes	Papier Maché	Wood (balsa)
Pliers	12-18 gauge wire	Plaster of Paris
	Liquid solder	Glass
	Nylon thread	Miscellaneous—
	Glue	Metallic papers
	Magazines	Pottery
	Paper (construction, tissue, news, etc.)	Aluminum
		Thin copper
		Cork
		Spools, etc.

Concepts:

Understanding of balance (various kinds).
Understanding ways of construction.
Planning mobile according to location for balancing.
Proper use of tools.
Relationship of balance, form, color, to space and light.

Suggested Projects:

Mobiles using—
- Geometric forms
- Free forms
- Fish
- Animals

Mobiles with simple abstract cardboard or balsa wood shapes.
More complex mobiles of metal, glass and/or plastic using a definite theme.
A mobile of shapes within shapes.
Complete abstract constructions.
Interpretations in mobile form.

Study and Discuss:

Work of Alexander Calder

Display:

The mobiles around your school.

References:

How to Make Mobiles, John Lynch; Viking Press
Making Mobiles, Anne and Christopher Mooney; Watson-Guptill

Paper Sculpture

Objectives:

- An awareness of paper and its potential.
- Experience with and exploration of paper's many possibilities.
- Excellent medium to study light and shade.
- Also the relationship of plane and form can be achieved rapidly.

Materials:

Tools	*Media*
Scissors	Various papers and textures
Razor blades	Tape
Rulers	Erasers
Stapler	Rubber cement
Punch	
Compass	

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References:

Adventure with Scissors and Paper, International Textbook
Creating with Paper, Pauline Johnson
Design in Three Dimensions, Randall and Haines
Crafts, Designs; Mosley, Johnson, Koenig
Making Mobiles, Watson-Guptill
Paper Sculpture, Mary Grace Johnston
***Paper Folding*, William D. Murray, Francis J. Rigney**

Papier Mache

Objectives:

- Study of the history of papier maché, its origin, and top-making in various countries.
- The study of maché will be an excellent introduction for studying form, color, texture, and three-dimension.
- Study of three processes of making papier maché.

Suggested Projects:

Mask making
Three-dimensional sculpture

References:

Masks, W. T. Benda
Crafts for Fun, Evadna Perry
Crafts Design, Mosley, Johnson, Koenig
Teacher's Craft Manual, Mayo J. Bruce, Harry B. Green
Exploring Papier Maché, Victoria B. Betts; Davis Publications

Three-Dimensional Papier Mache

Objectives:

- The study of form, color, line, and texture in three-dimension.
- A study of the three processes of making papier maché structures.

a. It may be modeled like clay.
b. It can be used over a frame.
c. May be pressed into a mold.

Media:

Newspapers
Paper towels
Wallpaper paste
Objects on which to build forms—

1. Bottles
2. Boxes
3. Fruits
4. Balloons

Method:

1. *Paper pulp method*—Tear paper into small pieces and place in pan. Cover with hot water and soak for several hours. When the pulp is broken down and water squeezed out, paste or glue is added. It can then be modeled like clay or added to newspaper forms.
2. *Paper strip method*—Tear paper into strips. Dip the strips in the paste mixture and then apply to the desired form.
3. *Press mold method*—Either strips or pulp may be used. A ready made form, such as a bowl or tray can be used. Just grease inside with vaseline or cold cream to prevent adhering to sides. Build up desired thickness with maché. Dry. Remove and decorate.

Suggested Projects:

Human figures	Animals	Trays
Birds	Bowls	Free form

Three-Dimensional Art

This area, one of tremendous scope, will include: Model making, sculpture, stabiles, mobiles, and all three-dimensional art forms not specifically included in our crafts section.

Sculpture:

Sculpture provides a fine example of the continuity of the art program. On the elementary level, youngsters are given the opportunity to use modeling clay and to create highly imaginative and expressive forms often in a primitive but uninhibited way, manipulating and exploring, then joining and making these objects stand.

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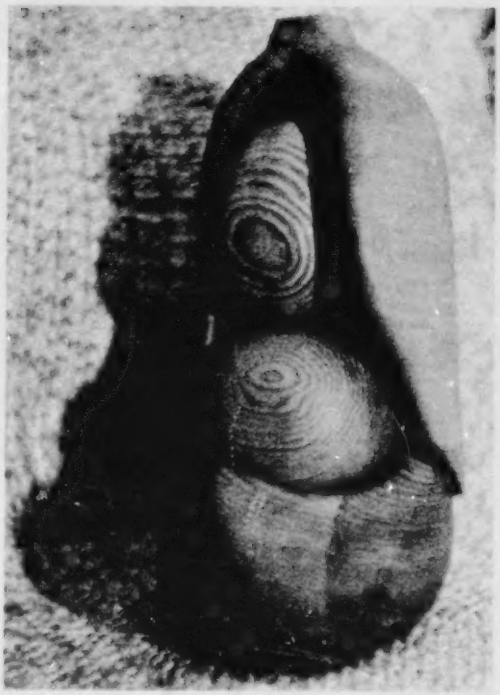
By junior high, these models will be carried further and brought into a more permanent form with a greater degree of refinement.

In the high school art program, sculpture is expanded through subject mater, structure, research, and methods of casting in more permanent material. The student who is able to combine the aesthetic with the skills and knowledge of intricate casting may produce a work of art and can credit this accomplishment to a continuing art education.

The art teacher must impress upon the student the importance of rhythm and design in three dimensions. The sculpture will be viewed from countless angles and, therefore, it is imperative that this fact be considered. The finest sculptures have beauty, feeling, understanding, and rhythm from any vantage point.



Materials:

Tools	*Media*	
Knives	Plasticine	Plaster of Paris
Brushes	Newspapers	Soap
	Sculp metal	Wood
	Wire	Pariscraft
	Paste	Styrofoam
	Fabric	Chipboard
	Stone	Common pins
	Poster paints	Aluminum plates
	Masking tape	Sieve
	Mixing bowls	Lard
	Liquid rubber	Toothpicks
	Matchsticks	Straws
	Paper	
	Clay	

Mask Making

Objectives:

- An extension of portrait drawing using human features as a basis for exploring decorative design.
- The cultural significance of the mask in past and present civilizations.

Materials:

Tools	*Media*	
Scissors	Pencils	White drawing paper
Brushes	Paper towels	Tempera
Knife	Modeling board	Plasticine (clay)
Paste brushes	Wheat paste	Shellac
	Masking tape	Acrylic

Method:

Have students make mask forms by building up the form on a board with plasticine or by building up wads of newspaper and securing in place with tape. In each method, after the form is ready, apply several layers of wet strips of paper without paste to keep maché from sticking. Then start applying strips of paper dipped in paste until desired thickness is achieved. After allowing to dry, remove mask from form and decorate.

Crafts

Crafts provide a stimulating outlet for the creative energies of the student. Experiences with new processes and materials are particularly interesting to the individual. His interest in acquiring new skills, and his need for finding status within his group becomes factors in motivations.

Crafts also fill a need for the student who feels incapable of individual expression in other forms of art. The three-dimensional reality of materials often overcomes this lack of confidence. Successful craft experiences develop an awareness that form, color, and design operate in areas other than painting and draw-

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ing. Contact with three-dimensional design develops an ability to evaluate commercial products which he, as a consumer must learn to make.

A student may find as much satisfaction in crafts as in paintings or drawing. The tangible quality of craft material often releases creative expression in the most inhibited. Controlling the development of form and material brings about confidence and a sense of purposeful achievement. The value of this experience during the emotional stress and insecurity of adolescence is quickly recognized.

The student may be more responsive to aesthetic values in objects he considers to be practical. Design elements become more meaningful if presented in the form of an object made for the home or for personal use. It may be for the first time that the student is experiencing three-dimensional design. An outgrowth of this experience could be a keener interest in the form, color, and functional design of all objects about him.

Silversmithing

Through creative experiences in metal craft the student will develop an awareness of beauty in man-made objects. A sense of satisfaction resulting from a personal expression in material will encourage participation in further creative activity. By emphasizing experimentation, the student may be encouraged to form original ideas, to develop independent thinking habits, and to solve his own problems arising from his work. He will develop respect for tools, materials, and the work of others. For those with special aptitudes, there is opportunity for growth in skills and techniques.

Design

As an introduction to metal craft, a brief discussion of metal work, its historical significance, and development at various cultural levels may be stimulating. Illustrative or visual material, anecdotes, and good examples of professional and student work should be chosen carefully by the instructor. Some time should be spent discussing the properties of iron-ferrous metals and their reactions to treatment. Experience has shown that the student will progress more rapidly if a notebook is kept in which technical information and processes are available for reference. Good attitudes toward craftmanship should be reflected in the proper care and use of tools.

Techniques and Suggested Problems

Jewelry and larger metal work are developed together in this guide by listing suggested projects in the order of the technique involved. It is expected that the instructor will choose those experiences which will best fit the needs and interests of the student. The average student will complete five or six projects the first semester.

A useful glossary and discussion of tools and equipment can be found in *Jewelry Making* by Kenneth Winebrenner, pp. 79-88.

First Project

Techniques:

Cutting (strips), filing (smoothness and textural effects), hammering, bending, folding, twisting, annealing, and pickling.

Demonstrate:

Each of the processes should be demonstrated in addition to the processes used for finishing, such as, emery cloth and steel wool finishing, buffing, and lacquering.

Suggested Projects:

1. Paper knife—discuss the weight, balance, size, and style. Bar stock in brass, hard copper, or bronze is the most useful, but 16 gauge sheet is suitable for this project.
2. Earrings—Wire and bits of metal, joined by wrapping and twisting, may incorporate either wood or stone.
3. Pins or pendants—These may be made with the same type of materials as the earrings.
4. Bracelets, napkin rings.
5. Shallow trays or bowls—A sandbag or shallow form may be used for this project.

Second Project

Techniques:

Stake forming, sawing, soldering (soft and hard), and coloring.

Demonstrate:

Techniques of forming, using the jeweler's saw, soldering, forming, and etching should be demonstrated.

Suggested Projects:

1. Dish or bowl—a discussion of the suitability of shape and function is suggested. The student will find it advisable to draw a cross-section view to determine shape and metal size.
2. Flat jewelry—tie clip, buckles, pins, brooch, earrings, cuff-links, pendant, or emblems. Pierced or applied design may be used in this problem. Some preliminary drawing or cut-paper work is helpful in planning a design.

Third Project

Technique:

Ring shaping

Demonstrate:

The use of the ring mandrel should be demonstrated to familiarize the student with ring sizing, determining ring size, and fluting.

Suggested Projects:

1. Band ring -- Applied decoration with wire, cut sheets, decorative drilling, and piercing may be tried.
2. Formed or shaped pieces—handles, foot, spout, or lid may be planned for a vase, planter, pitcher, or watering can. Decorative techniques may be included in the design.

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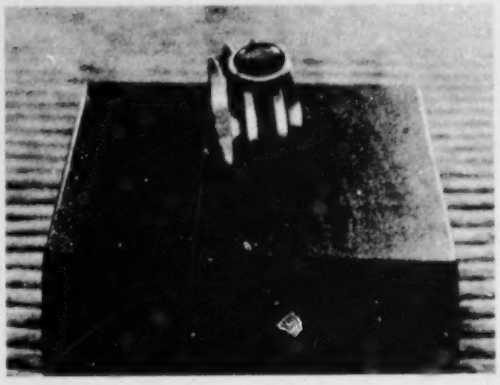

Fourth Project

Technique:

Stone setting, bezel development, and seaming.

Demonstrate:

The use of the burnisher in bezel development, tap-setting, hinge construction, lap-seaming, dovetailing, and butt-soldering should be shown.

Suggested Projects:

1. Stone setting—ring, brooch, earrings, buckle, paper knife. The student should give careful consideration to the suitability of the design of the mounting as related to the stone and material being set.
2. Box form—planter, cigarette, or card box, silent butler, candy dish, or tray. The primary consideration regarding technique will be joining or lap-seaming, butt-soldering, fitting the bottom, and lid-hinging.

Fifth Project

Technique:

Link forming and gang soldering.

Demonstrate:

Chasing repoussé tools, and the use of the pitch block should be demonstrated.

Suggested Projects:

1. Chain and clasp construction.
2. Chasing and repoussé work on suitable projects. Careful planning of the design is necessary before working on the metal.

Sixth Project

Technique:

Hinge and catch construction
Forging

Demonstrate:

Techniques of forging from bar stock, work hardening, tempering, and tube drawing should be demonstrated.

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Suggested Projects:

1. Miniature box construction.
2. Unit jewelry. Reproduction of identical parts to form a unified whole should be emphasized.
3. Handwrought flatware.

Suggested Activities:

Mobiles, stabiles
Simple abstract metal sculpture forms
Simple forming of tray or bowl
Tie clips, pin, cuff links, pendants, etc.

Materials—Warehouse Item:

Abrasive cloth: 80 grit, 120 grit, 180 grit
Ball peen hammers: 2 and 4 oz.
Bench vise, small
Brushes, small, for applying flux
Carborundum stone
C-clamps
Center punch
File cleaner
Files: flat, round, triangular, half-round in bastard, 2nd cut, mill cut, smooth 10″
Flux: resin
Hacksaw blades: 10″, fine
Hacksaw, adjustable
Hand drills
Jewelers' saw frames 4″
Jewelers' saw frames 6″
Kerosene
Lacquer, clear, metal
Lacquer thinner
Mallets, boxwood (large)
Mallets, boxwood (small)
Metal snips, 6″
Metal snips, 12″
Pliers, 5″ side cutter
Pumice or scouring compound
Sal ammoniac: cleaning and soldering irons
Scrub brushes, 4″
Scribers
Solder: ½ and ¼
Soldering irons
Steel squares, 6″ x 12″
Steel wool, medium and fine
Twist drills: ⅛″ to ½″
Tripoli compound for buffing
White diamond compound for buffing

Materials—Outside Purchase:

Annealing tongs, 18″
Asbestos blocks, 6″ x 3″ x 1″ (1″ asbestos strip spiral wound)
Charcoal blocks, 6″ x 3″ x 1″
Bench pins, hardwood, 8″ x 2″ x ¾″
V-notch one end, use C-clamp to fasten to bench
Bezel mandrel
Buffs
Brass wire, 6″
Bristle wheels, 2″, 4″
Cratex or brite boy; available in 3 grades, various shapes for buff or hand use. Good for fast cutting where emery cloth is difficult to use.
Felt: hard, square-faced, knife, edge, cone (Various sized cones are useful for buffing inside of rings—are less apt to cause accidents than emery cones on wooden mandrels)
Stitched muslin, 6″ or larger to fit equipment
Stitched flannel, 6″ or larger to fit equipment
Buffing motors (one or more) approx. 1700 r. p. m. with dial shafts for permanent installation of buffs. (It is preferable to have one heavy duty buff for large-metal work and allow quick removal of different buffs).
Circle cutter (not essential)
Combination gas or air torch
Prestolite tank and gauge (several torches may be operated from one tank by proper valving).
No. 6 torch tip needed for annealing
No. 4 or No. 2 for small soldering operations
Grinder, double shaft, ¼ h. p. or heavier
Squaring shears, 36″

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Stakes—
T-shaped raising stakes
Steerhorn
Beak horn
Seaming
Planishing
Tray edge
Square, flat
Knife edge
Bottom, round, 3 sizes
Spoon, two sizes
Stake holders, assorted for small shaping stakes
Stake plate, mounted securely on heavy bench
Vise, machinist's heavy duty, securely mounted

Materials—Permanent Installation:

Pickling equipment—A vat constructed of wood, painted with asphalt paint, lined with sheet lead, fitted with snug cover is best. A five gallon crock thoroughly coated inside with asphalt, set in a tray similarly treated may be substituted. For small work, a pyrex glass bowl set in a lead-lined or acid-proofed tray is more practical. A wooden salad spoon will allow pickling of tiny pieces of metals as the spoon floats in the bowl, and is also useful for retrieving work from the bottom. Provision should be made so that pickle vats may be readily cleaned.
Bracelet mandrel
Draw plate—one combination square, round, half-round (smaller hold about 30 gauge)
Draw tongs
Files, ½ round tapered, 6", No. 2, and No. 3 cut
Files, needles, set of 12 assorted
Flux, borax (Handy-flux, E-2-Flo, Battern's)
Hammers—rawhide, raising, planishing, chasing
Special raising shapes as required
Hand scraper (may be made from old triangle file)
Iron binding wire: No. 22 and No. 28 B & S gauge
Mouth blowpipe
Old toothbrushes
Pickling compound—Sparex No. 2, sulphuric acid (1 part to 12 parts of water is faster but dangerous)
Pickling tongs, copper or bronze
Pliers, chain nose, 5"
Pliers, round nose, combination, flat nose (satisfactory substitutes for the chain nose and other shapes may be made by filing the jaws or ordinary long nose pliers
Ring clamps, wooden
Ring mandrel, calibrated
Ring mandrel, uncalibrated
Set ring size
Rouge, red or white
Silver solders—three grades, sheet form (better color match than wire form) (Latter useful for large work. Precut into small snippets, keep in labeled boxes.) Wire form may be cut to 2" length, attached to a labeled ring.
Sterilizing solution
Thickness gauge
Tweezers, soldering
Tweezers, pointed
Twist drills: sizes 50 and 80 assorted

Materials—Equipment Outside Purchase:

Annealing ring, gas fired, permanent installation or
Annealing pan, sheet metal pan, approximately 20" diameter by 3" deep, filled with lump pumice (better if mounted to revolve).
Anvil, 80 #, securely mounted
Bench shear, 3" blade, Beverly or equal
Box brake, 12" to 16"
Buffer hood (may be purchased or made from sheet metal)

References:

The Design of Custom Jewelry, Robert Von Newman; Chilton Co.
Copper Craft and Silver, Karl and Norma Kramer; Chilton Co.
Enameling on Metal, Oppi Untracht, Greenberg Publishers
Metalcraft and Jewelry, Emil F. Kronquist; Bennett
Cabochon Jewelry Making, Arthur & Lucille Sanger; Bennett
Jewelry Making, D. Kenneth Winebrenner; International Textbook Co.
Hand-crought Jewelry, Lois Franks; McKnight & McKnight

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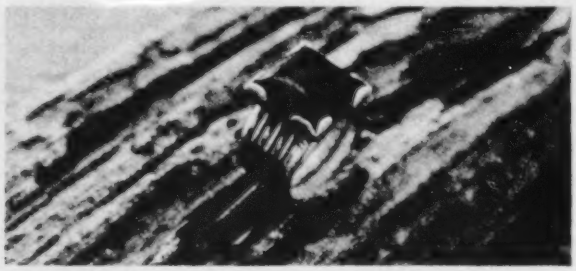
Enameling

Objectives:

- Enameling offers exceptional opportunities for the study of color and design in a medium that is appealing to the student.
- Individual expression is stimulated through a variety of colors and design possibilities.



- Since enameling does not lend itself to imitative realism, the student is encouraged to work creatively with color and abstract design.
- The flexibility of enameling techniques makes this craft adaptable to the needs of each student.
- The beginner finds the confidence through success with basic methods, while the advanced student finds stimulating processes to meet his widening interests and abilities.
- Working with glazes, metals, and other new materials often develops interest in related crafts.

Materials:

Tools

Abrasive cloth
Brushes
Files
Lacquer
Metal snips
Palette knife
Vise
Buffer
Asbestos blocks
Atomizer
Enameling rack
Jewelry cement
Jewelers' pliers
Pattern snips
Rawhide mallet
Silver solder
Torch
Tongs
Soft sheet copper—
20 gauge (24 oz.)
18 gauge (32 oz.)
Ball peen hammer
Carborundum stone
Jewelers' saws, frames, and blades
Pumice
Steel wool
Twist drill and bits
Kiln
Asbestos gloves
Enameling fork
Gum tragacanth
Jewelry findings
Needle files
Pickling compound
Screen cloth, 60 mesh or nylon stocking
Tweezers
Sheet metal (18 gauge)
Soldering flux

Media

Enamel

Suggested Projects:

Flat pictures (small blocks or large sheets)

Copper Enameling

Suggested Projects:

Earrings
Pins
Pendants
Bowls
Tie clasp
Buttons
Napkin rings
Bracelets
Plaque
Ash tray
Cuff links
Belt buckle

References:

Jewelry Making as an Art Expression, Chilton Publishers

Coppercraft and Silver, Karl and Norma Kramer; Chilton Publishers

Enameling on Metal, Oppi Untracht; Greenberg Publishers

Techniques:

- The Limoges technique is best suited for most experienced with this medium. A variety of methods are satisfactory for applying the enamel but "dusting" is one of the least demanding of time and skill for the beginner.
- Gum tragacanth can be brushed or sprayed on the copper prior to dusting on enamel. Only spraying can be used if several layers of enamel are applied on the unfired piece.
- Excess enamel can be caught and returned to the container if a clean sheet of paper is placed under the article being dusted.
- Experience will enable the student to determine the exact thickness for the layer of enamel. Demonstrate how colors can be blended, edges darkened, and lumps and threads added for special effects.
- A sample tile should be fired both in the kiln and with a torch to show how enamels fuse. The latter method will afford the student a better view of the process. To avoid damage to the project, have the student allow time for the piece to dry before firing.
- After the first firing, show the student how stencils, overglaze, and sgraffito can be used to create designed effects. Counter-enameling may be demonstrated but beginners should not be expected to attempt the process.
- Demonstrate the steps involved in finishing enameled wire.
- Scale may be removed with steel wool and edges finished with a wet carborundum stone. The stone should be used in a horizontal direction to avoid chipping the enameled surface. Findings may be

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soldered or cemented into place. The brightness of the exposed copper surfaces can be protected with a coat of lacquer.

- Champlevé, cloisonné, or plique-a-jour are techniques which may be tried by advanced students.

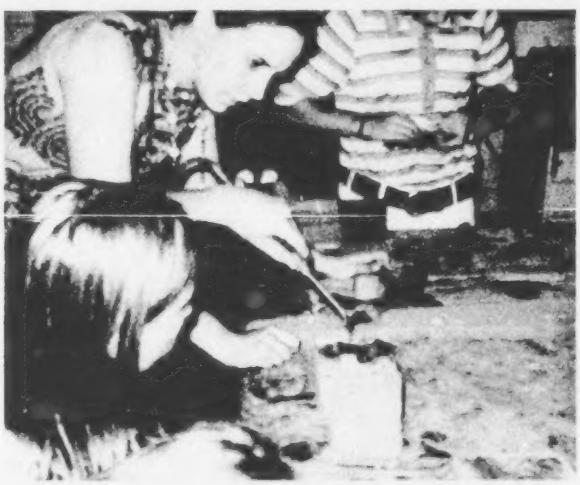
NOTE—Small glass bottles with removable 60 mesh screen tops make excellent containers for dusting enamels.

Emphasis:

- Understanding use of transparent and opaque colors.
- Planning shapes (cutting and filing)
- Cleaning
- Understanding various enameling techniques (sgraffito, cloisonné, champlevé, stenciling, dry sift, slush, etc.)
- Understanding firing procedure.
- Understanding reasons for enameled objects cracking, cooling too rapidly, dirty enamel, dirty copper, enamel too heavy for weight of copper.
- Finishing and soldering
- Facilities for firing and equipment required for forming metal will limit the dimensions and type of project. Within these limitations, however, the scope of the course can be varied and stimulating.

Cutting, Shaping, and Cleaning Copper

Cut-paper is a useful method for planning designs, for shapes can be developed and refined quickly. After the design has been chosen, it can be cemented to the metal to guide cutting. The design will determine the tools for the cutting.



The beginner will have more success in cutting straight-sided shapes with metal snips. Likewise, enameling can be accomplished more easily on a flat surface than on an angular or curved surface. As skills are gained, more complex designs may be attempted.

After cutting the metal, it should be pounded flat with a rawhide mallet. The vise, pliers, and metal forms may be used to bend or curve the metal shapes. Forms may be helpful in some processes; for example, in turning the sides on a small box or pin. This illustration is used to clarify the term "metal form" to avoid confusing it with mechanical copying.

When finishing with files, the student may find it helpful to leave the metal burr raised slightly on the side to be enameled. This will hold the unfired particles of glaze in place until the firing is completed. Thinly enameled edges which show up as black lines may be avoided this way.

It is necessary to remind the student repeatedly that cleaning is one of the most important steps in successful enameling.

If pickling solutions are used, safety precautions should be observed. Some teachers have found a vigorous cleaning with steel wool and detergent to be effective. Pickling could be reserved for those processes which require a brighter metal.

Objectives:

- To acquaint the students with enameling history, its use commercially, and its value as a craft.
- To arouse interest in the various techniques of enameling and to stimulate interest in working with color.
- To gain knowledge and skills in handling the tools and equipment used in enameling.
- To learn about firing procedures.

Design

If design is to become a creative experience, it should be developed through an exploration and understand-

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ing of material. When it is taught as an abstract concept, separated from need and experience, it may develop imitativeness and uncertainty. Because of the student's immediate interest is in starting work with a new and exciting craft material, he is likely to be impatient with a formal consideration of design. Experimentation with a small tile and a few enamels should follow a brief demonstration of the enameling process. Design will be expressed intuitively through choice of colors and arrangements. The finished tiles could become the subject for a meaningful class discussion of design and technique. A reference chart might be made from these tiles. Throughout the term new samples could be added as interesting techniques are tried.

To avoid burdening the student with technical problems, materials should be limited and techniques simplified. For example, the metal tiles could be precut and the enamels could be restricted to opaque colors. Threads and lumps of enamel add interest and variety.

Though accidental effects are interesting and often suggest new techniques, the student should strive for control of the medium.

After experimentation with materials, a block of time should be set aside for a consideration of design and its application. Most of the projects will be concerned with two-dimensional shape and surface enrichment. While means for teaching design will vary between grade levels, certain fundamentals may be considered as universal. Each design should exhibit a successful relationship of shape or form to function, construction, and decoration.

The beginning student may study shape through free brush or cut-paper exercises, while color combinations can be explored with transparent or opaque watercolor. Spattering, stenciling, and mingling give the student practice with techniques that are adaptable to enameled design. The advanced student should be encouraged to try decorative designs which may be used for sgraffito, overglaze, or cloisonné. When working in a new material, the student needs guidance in relating design to his skill in the use of tools. Problems frequently arise when a familiar material is used for planning a design to be executed in an unfamiliar process. Frequent demonstrations in the use of tools should be helpful to the student.

Glass: Slumping—Laminating—Jeweling

Objectives:

- To gain knowledge about glass, its history, its composition, and the modern processing of glass.
- To become adept at handling glass and the tools which have to do with glass craft.
- To understand glass, its potential and its limitations as a material for crafts.
- To make well designed projects by using the various techniques such as slumping, laminating, and jeweling.
- To learn how to fire glass for the various techniques to be used.

Materials:

Tools

Hand cutter
Lubricants for cutting
Padding (cork or firm carpeting)
Glass cleaner
Clean rags
Abrasive stone

Media

Glass—bottle glass
picture
window (single)
window (double)
textured
plate
industrial
stained
Graphite glass pencils
Whiting
Materials for lamination
Copper enamels
Underglaze
Metals
Fiberglass
Mica
Wide-jawed pliers
Kiln—enameling ceramic
Molds—Terra cotta
Fire brick

Concepts:

Understanding the various characteristics of sheet glass—
Firing procedures
Making molds
Separators
How to cut glass properly

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Lamination
Slumping
Jeweling
Making wire extensions
Various decorating techniques
Adhering glass to other materials such as clay

Suggested Projects:

Bowls
Dishes
Blanks for decorating purposes
Suspensions
Panels
Standing objects
Lamps
Jewelry (all types)
Trivets (glass fired between cast iron edges)
Paper weights
Christmas ornaments
Various projects where glass is adhered to clay

Glass—Fusion and Lamination

Working Knowledge:

Designing templates
Forming lead shape
Casting lead shape in refractory materials
Cutting glass
Fusion of glass
Lamination of glass
To illustrate pictorial theme in a glass laminated plaque

Concepts:

The fitting of the decoration on transparent plane.
The functional aspect of the foot rise to form.
The use of heat in slumping and annealing glass.
To design and vent marinite beds for glass plaques.
To work with opaque and transparent colors on glass.
To create texture within glass using compatible materials.

Suggested Projects:

To design, form, cast, cut glass, decorate glass tray.
To create jewelry by utilizing glass scraps.
To make a laminated glass bowl.
To write a report on each project.
Design pictorial glass plaque with back-lighting effect.
Design pictorial glass plaque and frame for reflected light effect.

Plaster

Working Knowledge:

Construction of complex form
The piercing of planes in form
Various methods of decorating plaster sculpture

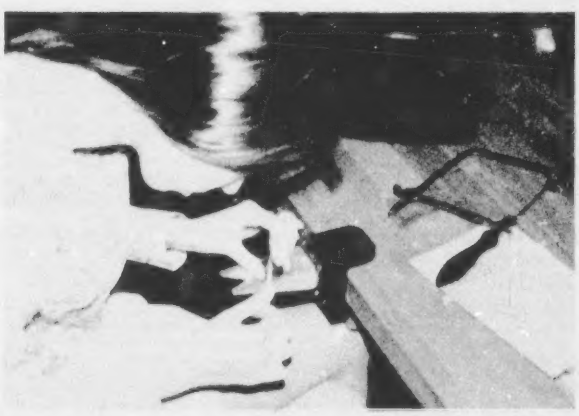
Concepts:

Preplanning for control of complex statements.
Use of tools for piercing planes and creating texture.
Metallic spray finish for metal effect.
Tempera and wax finish for patina.

Suggested Projects:

Complex single theme of figure or animal image.
A non-objective exploration of a plaster form with texture and piercing technique.

Stained Glass



Objectives:

- To learn about historic cathedral glass.
- To stimulate interest in the effects of light through transparent colors and to work out designs accordingly.
- To gain skill in cutting and joining glass pieces.

Media:

Glass (of uniform thickness and various colors)
India ink
Charcoal
Graphite glass pencils
Glass cutter
Gloves (precaution against cuts)
Lead or grouting
Paper for cartoon (thumbnail sketches)

Concepts:

Planning design (emphasis on color effects)
Making cartoon (simplicity, avoid complicated color mixtures)
Divide motif into segments
Overlay glass on cartoon
Cutting (safety factors)
Leading
Cleaning
Finishing

Suggested Projects:

Panels (standing or hanging)
Lamp bases
Trays
Candle holders
Suspensions
Wind chimes

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Etching on Glass

Objectives:

- To learn through a simple process a professional skill
- To understand and appreciate other methods of etching.
- To be able to recognize well designed commercial objects.
- To relate the stencil process to another craft.
- To become aware of leisure time possibilities.

Materials:

Tools	*Media*	
Razor blades	Etching cream	Masking tape
	Aluminum foil	Tracing paper
	Glass object	
	Hard lead pencil-stylus	

Concepts:

Planning and tracing design
Transferring
Cutting stencil
Masking
Application of etching cream
Cleaning

Suggested Projects:

Glasses
Panels
Suspensions
Dishes
Trays

References:

Glass Craft, Kay Kiney; Chilton Publishers
The Technique of Stained Glass, Patrick Reyntiens; Watson-Guptill

Mosaics

Objectives:

- The ability to create an interesting design using small pieces of glass, clay, seeds, paper, wood, stone, adhered to a background.
- Development of an appreciation of color and texture.
- To provide an opportunity for individual or group work.
- To promote interest in mosaics, their relationship to past cultures, and their revival as a contemporary art form.

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Materials:

Tools	*Media*
Tile cutters	Glass tesserae
Glass cutters	Many varieties of glazed or unglazed ceramic tile (bought or handmade)
	Glass (transparent or opaque)
	Panels (plywood or masonite)
	Grout (cement for things needing firmer support)
	Adhesives (magnesite, miracle adhesive, Elmer's glue)
	Pieces of various colored wood
	Shells
	Paper
	Different colorful pieces of scrap—
	Stones, Pebbles, Broken bottles, Dishes, Plastic, Linoleum, Buttons, Beads, Seeds

Concepts:

Understanding range of color, texture, and materials which can be used as a mosaic.
Planning according to material used and its future environment.
Skill of cutting and placing pieces.
Finishing.

Suggested Projects:

Designing
Cutting and arranging mosaic pieces
Grouting techniques
Group murals for school or community
Mosaic sculpture
Series of related panels
Individual mosaics
- Portraits
- Figure compositions
- Abstract and geometric designs
- Trays, tables, etc.

References:

Mosaic Patterns, Edwin Hendrickson; Hills & Wang Publishers
Mosaic Hobby and Art, Edwin Hendrickson; Hills & Wang Publishers

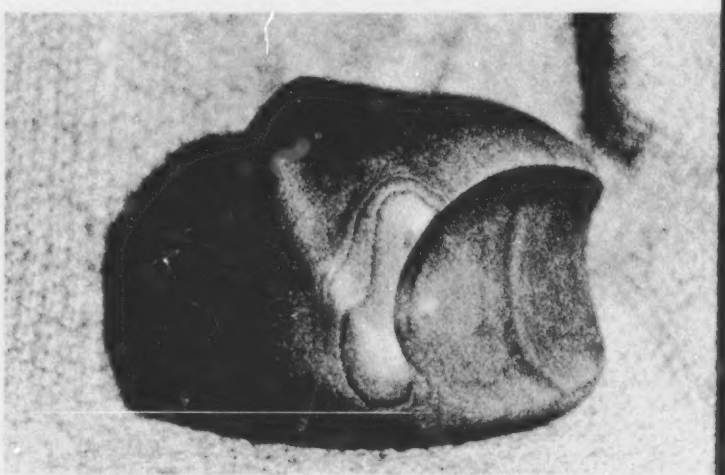
Wood

Objectives:

- To learn about wood, its natural beauty, its potential for crafts.
- To recognize good design in wood and make intelligent and sensitive selections as consumers.
- To gain knowledge of how wood is used in other areas, such as architecture and interior design.

Materials:

Tools	*Media*	
Wood carving tools	G or C clamps	Wood—
Oil stone	Power drill	pine
Stains	Chisels	basswood
Mallet	Sandpaper	redwood
Nails, screws, tacks, etc.	Paints	balsa
Square	Saws	Philippine mahogany
Adhesives	Sander (vibrating)	Wood scraps
	Plane	Oils for finishing
	Surface plane (round and flat)	Varnish



Working Knowledge:

Understanding the various tools and their uses, care, sharpening, and safety.
Knowledge of different types of woods.
Planning steps necessary for control in working with wood.
Lamination of woods.

Concepts:

Planning design of object and approach
Selection of wood appropriate to scale and idea
Working knowledge of graining of woods
Proper safety precautions (tools, safety mask)
Understanding basic joints
Working with properly dried wood
Various methods of finishing woods

Suggested Projects:

Projects in soft woods for basic cutting skills
Project in soft wood to study grain characteristics
Hardwood project which is developed within the individual's creative interest

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Wood in conjunction with other materials (such as silver, copper, etc.)

Various projects—

Bowls	Mobiles and stabiles
Trays	Carvings
Frames	Animals
Wall hangings	Figures
Jewelry	Masks

References:

The Art of Wood Carving, John Upton; Van Nostrand
Wood Design, Donald Wilcox; Watson-Guptill
Wooden Images, Norman and Jones; Reinholt
Creative Wood Design, Ernst Rottger; Reinholt
Wood Carvings for Beginners, C. Graveney; Reinholt
Wooden Images, Laliberte and Jones; Reinholt

Leather

Objectives:

- To acquaint the student with leather, its source and preparations for use, its use in industry, and its possibilities and limitations for craft projects.
- To learn the history of leathercraft from ancient times to present.
- To gain knowledge about leather tools and how to use them.
- To provide possible leisure time activities.
- To understand and recognize the various techniques of decorating leather.
- To stimulate interest in buying wisely and intelligently.

Materials:

Tools

Skivers	Modeling tools	Swivel knife
Awl	Revolving punch	Sponge
Dye	Neat lac	Templates
Mallets	Oblong punch	Edge erasers
Steel square	(various sizes)	Leather shears
Prong chisels	Lacing needles	Hardwood blocks
Snap setter		

Media

Leather such as cowhide or steerhide in various weights for various crafts purposes.

Lacing (leather)	Rivets
Snaps	Dye
Neat lac	Leather finishers
Leather cleaner	Saddle soap

Concepts:

Natural beauty of leather
Design should enhance, not detract from natural beauty of leather
Correct laying-out and cutting of leather
Correct care and handling of tools
Construction of project
Finishing

Suggested Projects:

Book marks	Coin purses
Luggage tags	Key cases
Belts	Box coverings
Jewelry	Glasses case

References:

Applied Leathercraft, Chris Grovemen; Manual Arts Press

The Textile Arts

Working with Fabrics, Yarn, Thread

Objectives:

- To discover the rich heritage of textile arts.
- To understand and appreciate color and texture, to explore the possibilities of combining, arranging, and decorating these materials.
- To encourage good craftsmanship and intelligent consumer buying.
- To combine line (yarn) and form (cloth) in a creative way.
- To foster an interest in a specific area such as weaving, appliqué, or stitchery.

Materials:

Tools	*Media*
Looms	Reed
Warping frame	Rafia
Least sticks	Yarns
Drawing-in-hooks	Nylon stockings
Shuttles	Strings

Concepts:

Texture and color
Various type looms
Basic weaves
Planning warps and correct tensions
Structure of cloth

Suggested Projects:

Material for—
- Runners
- Pocketbooks
- Mats

Working Without a Loom:

Finger weaving
Cigar box weaving
Tongue depressor weaving
Cardboard weaving
Spool weaving

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Stitchery and Fabrics

Objectives:

- The ability to arrange and combine various stitches to form a design or pattern in yarn, threads, and colors on a textile background.
- An appreciation of the rich heritage of textile arts from past to present.
- To encourage good craftsmanship and intelligent consumer buying.
- To explore leisure time possibilities.

Materials:

Tools	*Media*
Needles	Background material—
Scissors	Burlap, Drill or duck
Stretcher	Monk's cloth, Hard woven fabric
	Felt, Linen
	Various yarns, twine, ropes

Emphasis:

Linear stitches—varying width and sizes
Groups of stitches next to each other to build texture, pattern, and color (varying yarns)
Basic stitches which need to be mastered
Planning design
Neatness of work (sewing technique)
Finishing

Suggested Projects:

Individual wall hangings with various textures
Wall hangings using geometrical pattern, abstract pattern, semi-abstract design
Mural—one or group using central theme
Pocketbooks or bags
Pillow covers
Scarves
Wall hanging combining stitchery, appliqué, and hooking

Textile Decorating

Objectives:

- To learn to enhance fabrics by employing various printing and dyeing techniques.
- To explore different methods of printing on fabric.
- To understand the important role fabrics have played in history.
- To appreciate the role of printed fabric in industry.
- To gain a knowledge of the various tools and materials in printing process.

Stenciling

Objectives:

- To gain relationships of stenciling to the industry of textile designing.
- To gain knowledge about one of the more common methods of duplicating.
- To explore the possibilities of stenciling (using both positive and negative methods).

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• To enhance paper or fabric for some functional purpose.
• Printing by using stencils can be used to emphasize the principals of good design and composition.

Materials:

Tools	*Media*	
Spray gun	Stencil paper	Inks or paint (water/oil)
Stencil knives	Thumb tacks	Cardboard
Stencil brushes	Extender	Textile paints
	Fabric	Glue
	Heavy paper	Tempera
	Thinner	
	Backing for attaching fabric	

Concepts:

Color study—effect of mixtures, shading, etc.
Planning design (simplicity)
Amount of paint to be used—for brushing or spraying
Cutting stencils
Cleaning (brushes, stencils, etc.)
Finishing—heat application on fabrics to make paint permanent.

Suggested Projects:

Fabrics—
- Wall hangings
- Place mats
- Table cloths
- Skirts
- Scarves
- Runners

Greeting cards
Wrapping paper
Stationery
Book covers
Borders, frames, etc.

Batik

Objectives:

• An understanding of the batik process and the ability to decorate a fabric using it
• A knowledge of the origin of batik and the strong influence it has had on textile design.
• An increasing ability to make use of the fluid nature of design possible with this technique.

Materials:

Tools	*Media*
Brushes	Beeswax and paraffin
Hot plate	Tjan-tung (optional)
Granite pans	Frame for stretching cloth
Wooden spoon	Newspaper
Iron	Cold water dye
Ironing board	Fabric (unbleached muslin, silk pongee, cotton, batiste, and handkerchief linen)

Study and Discuss:

Japanese method of batik

Suggested Projects:

Table mats	Book covers
Tray cloths	Head scarfs
Wall hangings	Ties

References:

Introducing Batik, Evelyn Samuel; Watson-Guptill
Creative Textile Design, Rolf Hartung; Watson-Guptill
More Creative Textile Design, Rolf Hartung; Reinhold
Design on Fabrics, Meda Johnston, Glen Kaufman; Reinhold
Batik: Art and Craft, Nik Kravinsky; Reinhold
Textile Printing and Design, Nora Proud; Reinhold
Fabric Printing by Hand, Stephen Russ; Watson-Guptill

Tie-Dyeing

Objectives:

• The ability to hand decorate a fabric using this technique.
• An appreciation for good craftsmanship.

Experiment With:

The three varieties of tie-dye pattern—
- Rosette
- Broad stripe
- Fine print

Materials:

Tools	*Media*	
Hot plate	Several weights of thread, twine, and cord (plumber's cord or lampwick)	
Wood stirring stick	Fabrics—	
Glass container	Silk	Boilable dye
	Sokl chiffon	Handkerchief linen
	Georgette	Batiste
	Percale	Soft viscose rayon
	Muslin	

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Applique

Objectives:

- To create textile designs by fastening cut out pieces of fabric onto a background of fabric.
- To gain appreciation of the American Folk Art in this medium.
- To combine line and form (thread or yarn and cloth) in a creative way.
- To appreciate good hand-made consumer goods.

Materials:

Tools	*Media*
Needles	Background fabrics
Scissors	Scrap materials of various colors
	Various colored threads and yarns
	Felt
	Glue
	Other scrap materials which can be added for decoration such as beads, sequins, etc.

Emphasis:

Planning of designs
Learning basic stitches
Cutting experience
Arrangement of pieces against background
Finishing

Suggested Projects:

Wall hangings with subject matter and color schemes suggested by nature.

Geometric patterns on fabric.
Non-objective textural studies.
Group murals centered about a particular subject.
Wall hangings that combine stitchery with the art of appliqué.

Netting and Macrame Knotting

Objectives:

- To stimulate interest in an ancient craft.
- To understand how a craft can start as a necessity and become decorative.
- To accumulate knowledge about various techniques of knotting.

Tools	*Media*
Small press gauge	Strong threads and yarns
Netting needle	
Pins	
Firm background for stretching (frame)	
Leather strips	
Pegs (wooden)	

Emphasis:

To understand the various methods—

Filet network	Looped lacing
Stretching	Crossed threads
Stitching	Cording
Twisted rope	Plait
Looped rope	

How to make accessories

Suggested Projects:

Shopping bags	Cording
Handbags	Mat
Scarfs	Potholders
Stoles	Purse

Rug Hooking

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Objectives:

- To gain appreciation of color, texture, and pattern as combined with the craftsmanship of hooking various materials to a backing.
- As future consumers to become intelligent about selecting and buying handmade goods.

Materials:

Tools	*Media*
Rug hooks	Rug yarn
Yarn cutters	Rug backing
Frames	Wool scraps
Scissors	

Suggested Projects:

Rugs
Mats
Wall hangings
Sets of samples
Projects using a combination of these processes
Non-objective textural studies

Weaving

Objectives:

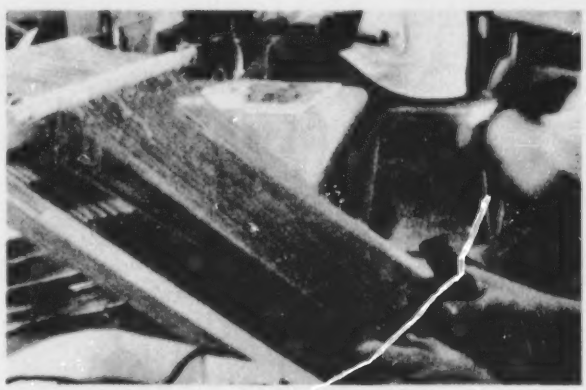
- Student to rely on his own judgment and to find confidence.
- To develop sensitivity to color and texture.
- To learn the basic techniques of weaving.
- To apply this knowledge to individual projects in a creative way.
- To develop understanding and appreciation of weaving through its history.
- To understand the relationship of hand-weaving to industry.
- To develop skills in the proper use of weaving equipment.

Materials:

Tools	*Media*
Sewing machine	Yarns (various colors and textures)
Looms—	Scraps (scraps that can be used in weaving)
Flat	Cloth
-2 harness	Reed
-4 harness	Leather and plastic lacing
-8 harness	Nylon stockings
Drawing-in-hooks	
Inkle looms	
Frame looms	
Cardboard—loom weaving	
Warping frame	
Shuttles	
Lease sticks	

Concepts:

Understanding the relationships of color to texture.
How to thread various types of looms.



How to use warping frame.
Know the basic weaves (6).
Correct tension.
How to plan for finished project (such as four placemats done at one time on the loom).
Finishing.

Suggested Projects:

Set up samples (six basic weaves)
Wall hangings
Material for bags, ponchos, scarfs, etc.
Rugs
Tapestry
Rya and other knotting techniques
Cigar box weaving
Finger weaving

Ceramics

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Few crafts have the universal appeal of ceramics. This medium offers every student, regardless of his previous art experiences, the satisfaction of creating something original and useful. The plasticity of clay encourages experimentation and provided impetus for the student's imagination. Basic skills are quickly grasped and a feeling of confidence grows through knowledge that an unsuccessful form can be changed easily.

Frequently the student who feels a lack in artistic talent discovers he is designing freely in forms, textures, and colors. Because of these qualities, ceramics makes an especially good craft experience for the non-art major and the student interested in a single art experience.

The unlimited scope for experimentation with form and decoration challenges the skill of the advanced student.

Materials—Warehouse Item:

Brushes
Buckets
Clay, red
Clay, white
Dish pans
Earthenware crocks, 1 gallon and 5 gallon
Modeling tools
Oil cloth
Rags
Rolling pins
Scrub brushes

Materials—Outside Purchase:

Decorating wheel
Engobes
Finishing rubber, kidney shapes
Kiln wash
Knives, fettling
Plastic material
Pyrometric cones
Slip tracer
Sponges
Stilts
Turning tools
Underglaze

NOTE:

Hand sculpture of "a handee" is made with the hands only, using a lump of clay the size of a baseball. It is not worked on a flat surface or stand so that when completed, it is an abstract, free-standing piece of sculpture. It should be worked with both hands, developing forms which emerge as a result of pressing and squeezing.

I. DESIGN

The student may be introduced to this craft with a visualization of the term CERAMICS. He may have only a vague conception of the meaning of this word. Work from previous semesters, professional examples of good pottery, and samples of the tools and raw materials of the craft will help to create an understanding. Visual aid material could be used to supplement these examples and a list for reference has been included.

Because good design recognizes the unique properties of a material, introductory craft experiences should provide for exploration. Mixing and wedging the clay will help acquaint the student with some of its physical characteristics.

Hand sculpture can achieve two important objectives. First, the manipulation of clay to disclose the working properties of the material and second, the awareness of basic volume relationships. Through experimentation, the student will find those forms best suited to the material. Many of the basic working methods used with clay will be discovered through hand sculpture.

Class Project:

Plaster
Plaster bats
Wedging board
Wooden strips—
½" x 15" for rolling flat clay slabs

Equipment:

Kiln
Potter's wheel

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II. HAND-BUILT POTTERY

Hand-built ceramics should lead the student toward control of the medium. The free, intuitive forms of hand sculpture lend themselves to slab, strip, and coil methods. The teacher should demonstrate each of these techniques. These methods can be adapted to the needs of the seventh grade beginner or the twelfth grade art major. With the development of basic skills, the variety of articles which can be made is unlimited. However, the size of the student piece must be limited according to the available kiln size. These basic skills are:

1. To prepare original patterns and templates as needed in the construction of slab or coil pottery.
2. To roll an even coil or slab of clay.
3. To join slabs or coils through careful scoring and joining with slip.
4. To design and construct well-formed handles, knobs, or other appendages, and
5. To emphasize form and structure through surface enrichment.

NOTE:

The student may develop both an historical interest and an appreciation of ceramics produced by primitive cultures using similar hand-built techniques. American Indian pottery may serve as an example.

Suggested Projects for Hand-built Ceramics

This list is not to be considered comprehensive. The teacher should discuss possible projects, listing them on the blackboard for reference. Always work in a reasonable size limit.

Slab method—

1. Tray—rectangular, triangular, or square
2. Box with cover—incised or carved monogram
3. Bowls
4. Salt and pepper shakers
5. Teapots
6. Free-form plates or shallow bowls for floating flowers
7. Vases
8. Tiles

Coil method—

1. Jars with covers
2. Jugs
3. Bottles
4. Cream and sugar bowls
5. Coil sculpture

NOTE:

Coil pieces may be trimmed on the wheel if desired. However, this should not take the place of the experience of throwing on the wheel. It should be pointed out that the coils can be used as an interesting decorative effect.

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NOTE:

All glazes should be tried on sample chips. These chips may be tied about the neck of the corresponding glaze bottle or they may be kept tied together. Each chip should have the name and number of the glaze it represents inscribed on the back.

III. WHEEL-THROWN POTTERY

While the student should be acquainted with the technique of working on the wheel, stress should not be placed upon its mastery. The degree of skill and practice needed to become proficient may be beyond the scope of the course. After throwing has been demonstrated by the teacher, work on the wheel should be determined on the basis of individual interest. The student should have an understanding of the following:

1. Centering
2. Opening the clay mass
3. Forming a cylinder
4. Shaping
5. Trimming the top and cutting the foot

Knowledge of good proportion and functional design must be considered at all times. Experimentation with a variety of shapes from tall bottles to shallow plates should be encouraged. Spouts, handles, lids, and similar appendages should be studied for form and construction.

Suggested Projects for Wheel-Thrown Pottery

Bowls
Jugs—with pulled handles and spouts
Plates
Casserole with cover
Tea or coffee pot
Bottles

IV. MODELING

The student often finds great satisfaction in clay modeling. The adolescent's interest in the representation of the human figure finds a natural outlet in this activity. This experience may be correlated with previous three-dimensional work, such as mask-making, puppetry, or design. Realistic or abstract subject matter may be chosen depending upon the student's interest, but certain technical and aesthetic limitations must be stressed. Those described below may serve as an outline.

1. Clay should be heavily grogged to prevent warpage.
2. Coil or slab methods may be used to construct abstract or realistic sculpture.
3. No armature can be used to support the sculpture if it is to be fired.
4. Large pieces must be hollowed out. About ¾" should be the maximum thickness of the walls.
5. Sculpture should be designed in relation to the characteristics of the material.

V. GLAZING AND DECORATIVE EFFECTS

Glazing and decorating the bisque ware can be an exciting adventure. The transformation which the glazed ware undergoes upon firing always stirs the student's imagination. Charts and glaze tiles will help create an understanding of the many terms and techniques related to ceramic decoration. At first, it may be wise to limit the choice of techniques to a few. For example, engobes, sgraffito, and a transparent glass offers a variety of possibilities and enables the student to thoroughly understand one process.

The student should understand what constitutes a glaze, the functions it performs and its correct application to bisque or green ware. Some areas for exploration might be:

1. Engobes, or colored slips, combined with sgraffito.
2. Glazes combined for mingling, fusion, or jewel effects.
3. Underglaze or overglaze designs.
4. Slip trailing and wax resist design.
5. Interplay of glazed and unglazed surfaces.

VI. STACKING AND FIRING THE KILN

A basic knowledge of the working of the kiln and procedure for stacking should be part of the course requirement. The beginning student should be expected to stack the kiln for a bisque firing at least once during the summer. Stacking for a glaze firing might be performed by advanced students with the teacher's guidance.

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Some Faults That Show Up After Glaze Firing.

1. Pin holes
   This may be caused by air holes in the clay.
2. Rough surface
   If a coating of glaze is applied too lightly, a rough surface may result. It may be corrected by warming the piece on a radiator and re-glazing.
3. Blistering
   If a glaze is applied too heavily or if it is fired above its recommended temperature, blistering may occur. The piece should be refired at a lower temperature and slower speed.
4. Running
   Firing above the recommended cone for a glaze may produce running.
5. Crawling
   Crawling may be caused by either underfiring or the presence of dust on the bisque at the time of glazing. The student should lightly sponge the piece to remove the dust. This condition can be corrected with re-glazing and re-firing.
6. Crazing
   Crazing is an indication that the glaze and clay body do not fit. It is caused by the glaze contracting more than the clay.

References:

Ceramics, Glen Nelson; Holt, Rinehart, Winston

Pottery—Form and Expression, Margarite Wildenhein; Reinhold

Hand Built Pottery, Joseph Drum; International Company.

Stoneware and Porcelain, Daniel Rodes; Chilton Company.

Clay

Objectives:

- To acquaint the student with the properties and limitations of clay.
- To foster an appreciation of the history of clay, and of well-designed clay objects.
- To afford an opportunity to learn about the various materials and equipment used in working with clay.
- To interest the student in the wide use of clay in industry and to aid him in making wise consumer choices.

Materials:

Tools

Clay modeling tools
Plastic bags
Scrapers
Ticking or canvas
Posts
Thickness sticks
Sponges
Clay bins
Wedging board
Cones
Stilts
Bench whirlers
Fettling knives
Rolling pins
Kiln
Kiln shelves
Potter's wheel

Media

Clay
Glazes
Engobes

Working Knowledge:

The importance of a design appropriate to the material
Wedging
Proper handling and preparation of clay to achieve best results
Hand-building methods such as pinching, coiling, and slab construction
Glazes and glaze application
Decorating techniques such as surface enrichment, underglaze decoration etc.
Decoration if used should enhance the basic form
Firing procedure

Suggested Projects:

Pinch pot
Coil pottery
Slab building
Sculpture
Tiles
Mosaics (see art section for materials)
Jewelry
Free-form pieces
Bas-relief
Experimental samples

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Ceramics

Working Knowledge:

Clay—its properties, qualities of various clay bodies, and the various states of clay.

Ceramic kiln—the firing of clay bodies in kiln to make bisqueware, to "fit" engobe, or glaze decoration on bisqueware.

Emphasis:

Understanding the possibilities and limitations in working with clay in various states—plastic, bone dry, bisque.

Suitability of applied decoration to design and purpose of a piece.

Understanding the ceramic kiln and its control points, proper loading of kiln for greenware and glazed ware.

Learning to remedy common defects in firing.

Suggested Projects:

Construct simple forms using basic hand forming techniques—pinch, coil, slab. Keep journal on all firings and materials used in projects.

Demonstration of application techniques.

Application of suitable techniques to each piece.

Have students experience loading kiln.

Have students operate temperature controls during firing.

Have students compile descriptive glossary of ceramic terms.

To write a report on each project.

The Potter's Wheel

Working Knowledge:

Learning to throw and finish pieces on the potter's wheel.

Emphasis:

Development of skill in the control of clay on the wheel—centering, hollowing, and pulling up the clay.

Suggested Projects:

1. Throwing of basic shapes
2. Turning
3. Attaching of handles and shaping of spouts

Background and Appreciation:

Demonstration by instructor

Films if possible

Mold Making and Casting

Working Knowledge:

Making of a mold from a well-designed piece by the student.

Emphasis:

1. Good craftsmanship—care and accuracy in the preparation of the model and in the use of plaster.
2. Mold making using sand.

Suggested Projects:

1. Making of one and two piece molds.
2. Making of a press mold.
3. Making of a sand mold.
4. Casting of the above.

Background and Appreciation:

Demonstration by instructor

Films

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Firing Ceramic Ware

Working Knowledge:

Firing clay bodies in the kiln to make bisque ware or to "fix" engobe or glaze decorations on bisque ware.

Emphasis:

1. Loading the kiln
   a. How to load greenware
   b. How to load glazed ware
2. Learning the qualities of various clay bodies and what happens when they are fired.
3. Learning to remedy common defects in firing.
4. Learning to apply rules of safety.

Suggested Projects:

1. Give students experience in loading the kiln.
2. Have students operate temperature controls during the firing.

Background and Appreciation:

Study of the parts of the kiln and how it operates.

Study of various methods, old and new, employed in firing ceramic ware.

Ceramics

Objectives:

- To arouse interest in making beautifully designed clayware or sculpture with an understanding of the relationship of texture and form to design.
- To acquaint students with clay through understanding its sources, its relationship to history, its potential as a craft, and its use in industry.
- To acquaint students with the tools, equipment, and various techniques involved in working with clay and glazes.
- To acquire knowledge about glazes and glazing.

Materials:

Cones
Wedging board
Thickness sticks
Knives (fettling)
Clay (various kinds such as earthenware, stoneware, etc.)
Benchwhirlers
Rolling pins
Kiln furniture—shelves, shelf supports, stilts, triangles
Modeling tools
Kiln
Potter's wheel
Clay bins (storage for clay)
Scrapers
Sponges
Tickling
Plastic cloth and bags

Working Knowledge:

Preparation (mixing and wedging clay)

Preparing and understanding methods of glaze application—brushing, dipping, spraying, or pouring

Learning of basic methods of making clay objects—draping, coiling, slab, pressing, pinching, etc.

Correct use of the potter's wheel.

How to stack and fire a kiln.

How to make a plaster mold.

Various decorating techniques — sgraffito, incising, overlaying, slip, engobe, sprigging, banding, etc.

How to slip cast.

Temperatures of firing stoneware and earthenware clays.

Suggested Projects:

Make a piece of pottery using:
- Coil method
- Potter's wheel
- Slab method

Make a plaster mold and slip cast

Design a functional project which combines various techniques

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Create a sculpture
Make pots with texture (multiple pots)
Create a project that combines a variety of materials:

Clay with metal	Vases
Clay with wood	Bowls
Clay with leather	Abstractions
Jewelry	Candle holders
Mugs	Lamp bases
Pitchers	Figures

Draping Methods of Sculpture

Working Knowledge:

Preparedness
Necessity for simplicity and directness of approach
Fluidity of form
Figures
Animals
Birds
Free form

Materials:

Tools	*Media*	
Container for Plaster (plastic)	Wood	Plaster of Paris
	Water	Wire
	Fabric	Excelsior
	Paper	Paint
	Sprays	Glazes
	Shellac	Varnish

Concepts:

Application of quick and easy method of sculpture.
Use of simple wooden support (plaster base).
Addition of wire for rhythm, contrast, and emphasis.
Need for underpadding of soft materials.
Preparation of plaster.
Methods of dipping and draping.
Necessity for special attention to the rhythmic movement of the folds.
Introduction of conventional methods of finishing
Advantages of draping technique for specific effects.

Materials and Tools:

Plaster of Paris or gypsum	Clay
Rubber mold	Rubber cement
Shims	Razor blades
Plasticine	Lard
Rope, rubber tubing	Shellac
Masking tape	Newspaper
	Elmer's glue

References:

Contemporary Sculpture Techniques, John Baldwin; Reinhold
A Sculptor's Manual, Clarke and Stroud; Reinhold
Starting with Sculpture, Robert Dawson; Watson-Guptill

Sculpture

Suggested Projects:

1. Make sketches while observing animals. Draw your pet in various positions.

2. Studying of animals from anatomy books:
a. Construction of a wire armature of an animal to be covered by plaster, using burlap where necessary
b. Form abstract and conventionalize these studies in clay.
(1) Finish with steel wool and sandpaper.
(2) After baking use to decorate with stains or glaze.

Concepts:

Construction of a flexible, functional armature which

will express the personality or emotion of the creature when covered by plaster.
Stress large rhythms, line, and mass. Omit too much detail.

Portrait in Clay

Working Knowledge:

Modeling of a life-size head, either a likeness or composite.
Style and degree of realism to be determined by pupil.
Good structure. Awareness of the anatomy of the human head.

Sculpture: Mobiles—Stabiles—Wire

Working Knowledge:

Three dimensional art forms. Space and light are part of their design.

Concepts:

Creation with mass, simple rhythmical, flowing lines or geometric shapes that are thoughtfully balanced.

Suggested Projects:

1. Wire animals
2. Decorative holiday stabiles
3. Wind bells
4. Mobiles

Background and Appreciation:

Study the relationships of space, form, and color in works of art including Giacometti, Eames, Moholy-Nagy, Gabo, Glee, Calder, Henry Moore.

Experiences:

Modeling the additive method
  Plaques
  Bas relief
  Reliefs
  Round

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Concepts:

Additive method of sculpture
Possible use of armature, skeleton of framework
Turning model as development proceeds
Different techniques for finishing

Working Knowledge:

The difference between bas relief and sculpture in the round.
Importance of proportion, texture, rhythm, and unity.
Dramatic quality of understatement.

Sculpture: From Solid Forms

Carving and Cutting:

The subtractive method—
  Plaques
  Bas relief
  Round
Incised

Concepts:

Subtractive method of sculpture.
Need for preliminary drawing and careful planning.
Demand for accuracy and kinesthetic control.
Working from coarse to fine cutting tools.
Various materials that can be used.
Need for texture on certain materials.
Positive and negative space.
Techniques for cutting.
Safety precautions.
Characteristics of materials.

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Sculpture

Individual teacher to determine materials suitable for class.

Working Knowledge:

Materials that may be used.
Sculpture forms—
- Representative
- Abstract
- Stylized
- Distorted
- Non-objective

Good design—recognition of it and working for it.

Concepts:

Various materials and how to work with them.
Individual ways of working and seeing.
Development of good work habits.

Suggested Projects:

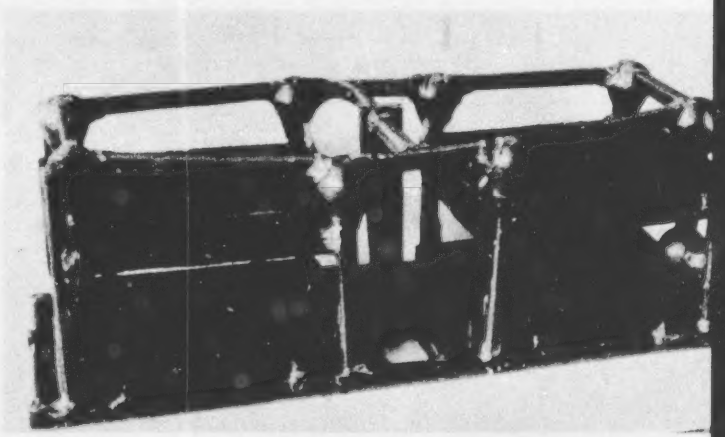
Study sculptured representations—
- Actual objects
- Pictures
- Museum visits
- Pupils make picture file of examples

Background and Appreciation:

Study work in stone by Michelangelo, William Zorach, Henry Moore, Carl Milles, Naguchi.
Study reliefs on cathedrals of Europe.
Study work in metal by Brancusi, Giacometti, Lehmbrack.
Study work in clay by Jacob Epstein, Archipenko.
Study Greek, Roman, and Egyptian styles in various materials.

Objectives:

- An understanding of line, texture, form, mass, space, and light as applied to three-dimensional work.
- An appreciation of the history of sculpture.
- The ability to transform inert stone, clay, or wood into a dynamic, lifelike creation through various processes.
- A respect for the possibilities and limitations of the material.



Media:

Wire—	Plastic—	Metal—
Bend	Drill	Shape
Twist	Form	Pierce
Hammer	Cast	Drill
Shape	Cut	Cut
Notch	Rasp	Planish
	File	Solder
	Dye	
	Cement	

Wood—	Clay—	Glass—
Drill	Model	Break
Notch	Press mold	Cut
Gouge	Incise	Heat and melt
Split	Cast	Cement
Carve	Cut	
Glue	Slab	
Dowel	Throw	
Nail		

Sculpture—(Modeling and Carving)

Objectives:

- To intensify powers of perception and to create in a rich visual dimension.
- To understand spatial organization.
- To relate knowledge of three-dimension design to architecture and industrial design.
- To be able to determine quality in three-dimension design and as consumers make intelligent selections.
- To encourage creativity with something that gives personal satisfaction.

Materials:

Tools	*Media*
Drills	Wire
Soldering iron	Metal
Files	Wood
Sandpaper	Clay
Hammers	Plastic
Saws	Glass
Chisels	Plaster of Paris
Mallets	Solder
Knives	Adhesives
Shears	Liquid steel
Pliers	Foils
Screws	Containers
Scissors	Armature wire
Nails	Sculp metal

Use:

Modeling and carving materials—
- Papier maché
- Sawdust and paste
- Sawdust and plaster
- Plaster of Paris
- Cement
- Plaster and Vermiculite
- Sculp-metal
- Asbestos, plaster, and cement
- Sandstone
- Marble
- Wood

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Emphasis:

Tools	*Media*
Drills	Dowels
Drill bits	Epoxy glue
Hammer	Household cement
Saw	Contact cement
Files	Iron glue
Knives	Nails and screws
Sandpaper	Cork
Chisel	Masonite
Mallet	Pebbles and sand
Pliers	Found objects
Steel wool	Various containers
	Toothpicks
	Straws
	String
	Armature wire
	Solder

Concepts:

Making the correct choice of material for using in a solution.
Importance of space relationships.
Proper use of tools.
Complete understanding of potential and limitations of material.
Construction problems (if any).
Finishing.

Suggested Projects:

Abstractions
Figures
Animals
Fish
Project combining materials
Stabiles
Semi-abstractions

Suggested Projects:

A solid three-dimensional form which invites physical as well as visual inspection.
A construction with toothpicks or cardboard in which planes project into space at a various depth. Add color, texture, and perforations.
A composition with directional planes.
A transparent mass with string tensions over wire form.
A geometric relief with positive and negative shapes.
Interpretation of animal, human, or abstract figures.

Plaster Sculpture

Working Knowledge:

The mixing, pouring, and carving of plaster.
The construction of bases and armatures to support plaster sculpture.
The use of Paris cloth to fill voids and establish fine details in plaster sculpture.

Concepts:

On pre-planning of plaster sculpture for control of material and idea.
On rendering form with the simplicity necessary in use of the material.

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On individual ways of seeing and working.
Understanding the use and care of plaster tools and riffles.

Suggested Projects:

Research and make detailed studies of ideas.
Utilize various sculpture forms—non-objective, realistic, abstract, stylized.
Notebook of ideas which might inspire project.
Write a report on each project.

Background and Appreciation:

Class discussion on techniques as seen in reference material (actual and pictured).
Contemporary audio-visual aids in various crafts fields.
Demonstration by instructor.
Study of the relationships of space, form, and texture in works of art.
Field trips to craft shows and community areas of interest.
Discussion of articles in current crafts periodicals.

References:

The Techniques of Sculpture, John Mills; Reinhold
Sculpture for Beginners, Henry Lion; Foster, Inc.
Sculpture Techniques in Clay, Wax, Slate, Frank Ellison; Chilton Company.

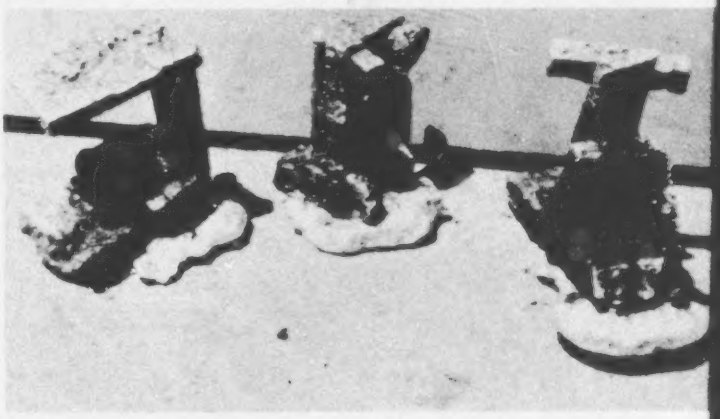
Periodicals:

Ceramics, Professional Publications, Columbus, Ohio
Ceramic Horizons, Lawhead Press, Inc., Ohio
Craft Horizons, Craft Horizons, Inc., New York
Design, Design Publishing Company, Columbus, Ohio
Handweaver and Craftsman, Handweaver and Craftsman, Inc., New York
Interiors, Whitney Publications, New York
School Arts, Davis Publishers, Inc., Worcester, Mass.
American Artist, Art and Activities, Educational Press Association of America, Kuztown, Pa.
Art Education, Educational Press Association of America, Kuztown, Pa.
Art in America, 635 Madison Ave., New York, N. Y.
Grade Teacher, Educational Press Association of America, Kuztown, Pa.
Instructor, Owens Publishing Company
Art News, Newsweek, Inc., New York

Sand Casting

Objectives:

- An increasing ability to unite form and function in a pleasing design.
- A respect for the historical background of the bas relief.
- An awareness and appreciation of contemporary work of this type.
- The ability to cooperate with others.



Materials:

Sand
Plaster of Paris
Wire mesh
Wire support for hanging
Wooden frame
Exotic and common articles for making impression
Patterns

Study and Discuss:

The historical significance of the bas relief.
The use of bas relief as architectural decoration.

Visit:

Museums and other public places where examples of bas relief may be seen.

Suggested Projects:

A series of related panels to be hung in the school as a group project.
An exterior or interior bas relief for a home.
Small decorative panels with inspiration from nature, geometry, or man-made articles.

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Sand Casting

Objectives:

- To learn about bas relief and work in a new way with interesting material.
- To gain understanding about the various methods of making relief sculptures.
- To become aware of this craft in relationship to the great friezes of the past.
- To provide opportunity for group experience.

Materials:

Wire
Clean sand
Plaster of Paris
Any type of common article for impressions
Simple wooden frame
Screen
Water

Concepts:

Design adaptable for material
Group project
Light and shadow effects (relief)
Screening
Pressing design
Casting
Finishing

Suggested Projects:

Panels (individual or groups)
Murals (exterior or interior)
Small relief (for individual enjoyment)

Casting

Experiences:

Casting simple and intricate forms
Liquid rubber casting methods in combination with cradle molds
Papier maché
Lost wax method

Concepts:

Methods of reproducing three-dimensional objects
Various techniques for casting

Materials:

Tools
Ruler
T-square
Compass

Media
Chipboard
Common pins
Sticks
Plaster of Paris
Fabrics
Glue
Wood
Glass
Masking tape
Paint
Wire
Papers
Paste
Plasticine
Metal

Working Knowledge:

Knowledge of positive and negative form, chemical reaction, energy, and heat.
Release of air pressure.
Solving the problem of undercuts.
Use of dividers of shima.
Limitation of the medium.
Need for careful planning and thorough execution along with resourcefulness.

Suggested Projects:

Importance in developing resourcefulness, powers of observation and research tecniques, and in learning to plan work within certain specifications. It provides the student with the opportunity to work with a multitude of materials.

Many students are delighted with the making of models and the results and will continue in this area, accepting increasingly difficult challenges. Models have an important use in the field of architecture and in community promotion and good models are in demand.

References:

Technique of Casting, John Mills; Reinhold
Contemporary Sculpture Techniques, John Baldwin; Reinhold.

Glossary of Art Terms

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Absolute—(Pure) Art form, as manner of treatment. Positive, certain, final, or self-sufficient.

Abstract—An interpretation that expresses the essence of a figure, object, or place in lines, geometric forms or planes with little regard for its natural appearance.

Academic—Literary rather than the technical. Theoretical rather than practical.

Accent—The emphasis of dark or light in a drawing or of color in a painting.

Acetone—A solvent for plastics.

Aesthetics—Appreciative of, or responsive to, the beauty in art or nature.

Alcohol—A solvent for shellac (methanol or shellacol).

Alla Prima—A method by which a painting is usually completed in one sitting. Painting in a direct method.

Annealing—To toughen metal by heating the metal and gradually cooling.

Appliqué—Ornamentation of fabric. An ornament of one material is sewed or fastened to another material.

Area—An enclosed, limited, flat space.

Armature—Framework used to support modeling substances such as clay, papier maché, or plaster (usually made of wood, metal, or wire mesh).

Asymmetric—A balance in art composition based on an informal relationship.

Atmosphere—A relationship between parts which give them the effect of having all been seen under the same conditions.

Balance—The harmonious arrangement or adjustment of the weights amount, or values in a design to establish equilibrium.

Balsa—A strong, light wood for carving, construction, model building, or for collages. (Available in sheets, strips, or blocks.)

Bas relief—Low relief sculpture (the opposite of incised relief).

Bat—A flat, level plaster slab used to absorb moisture from wet clay; also used on the wheel to aid in throwing ceramic objects.

Batik—A method of creating colored designs on fabric by coating with wax those areas not to be dyed. (Term also used to describe the resist techniques.)

Beeswax—A wax secured from melted bone combs—used in combination with paraffin for batik.

Bisque—Unglazed pottery after first firing.

Bit—A tool used with a brace for drilling or boring.

Brayer—Rubber roller used in inking printing blocks (gelatin brayers are also available).

Bright—A brush with short hard bristles.

Calligraphy—Beautiful handwriting. The art of fine writing. Excellent in live-in art.

Caricature—A picture representation that ludicrously exaggerates or distorts characteristics or peculiar features.

Cartoon—A preliminary drawing, or an exaggerated drawing or reproduction done for a newspaper or magazine.

Casein—A heavy, water-soluble paint with a milk base.

Casting—A term used in many crafts, especially in ceramics and metal crafts. This is a shape that is the result of pouring some compound into a mold. The result will be a duplicate of the object from which the original mold was made.

Ceramics—A general term for the art of using clay bodies industrially, commercially, or for fine art work.

Champleve—A process of enameling in which the design is cut out of a metal plate, leaving thin raised lines that create compartments to hold the enamel.

Character—Individuality.

Chroma—The relative brilliance or intensity of a color.

Classical—In accordance with ancient Roman and Greek models.

Cloisonné—A method of decorating metal, which consists of constructing a design on a metal or porcelain ground in little fences of metal and filling the spaces with various colored vitreous pastes (enamels).

Collage—Composition made by assembling, pasting, and gluing materials to a surface. (Can be combined with drawing, painting, and glazing).

Colors—Primary—Red, yellow, and blue—three basic hues which cannot be produced by a mixture of pigments.

Secondary—Orange, green, purple; colors achieved by mixing primaries.

Tertiary—Colors derived by mixing secondaries; sometimes called intermediate hues.

Analagous—Colors closely related, neighbors on the color wheel; sharply contrasting hues.

Triad—Colors equidistant from each other on the color wheel.

Warm—Colors usually associated with fire, sun, and earth: brown, red, orange.

Cool—Colors usually associated with water, sky, spring, and foliage: green, blue, turquoise.

Complimentary—colors which are exactly opposing physically.

Contour—A line drawing delineating the external characteristics or boundaries of a shape or form.

Coping saw—A small hand saw used to cut circular and irregular shapes in plywood, gypsum board, masonite, and heavy cardboards.

Counter enameling—To enamel the back of an enameled piece.

Crafts—An area of art which emphasizes the making of objects of beauty by hand using varied materials.

Design—To outline, sketch, or plan a work of art in a skillful manner; also a work of art possessing all the principles of designs, rhythm, balance, proportion, harmony, unity, emphasis.

Diptych—An altar piece consisting of two hinged panels.

Distortion—Deliberate or intuitive alteration by the artist of a natural shape, form, or surface.

Dry brush—Controlled amount of water used in brush for strokes.

Dry point—An engraving made with a needle instead of a burin and without acid.

Dye—To color or stain; to change hue of a cloth or material; also the material used for staining.

Dynamic—Suggestive force or movement, not static.

Empathy—The projection of one's personality into the object of contemplation, a feeling of oneself into a work of art.

Emboss—To ornament a surface with raised work.

Emphasis—Intensity, force of expression, stress laid on a particular point in a work of art.

Enamel—(1) A type of paint or varnish that dries to a hard shiny finish and also is known for its quick drying ability. (2) A vitreous colored paste or powder that solidifies when fired; used on metals.

Encaustic—A method of painting with colored wax, which is fused with heat to fix the colors.

Engobe—Liquid clay or slip applied as color for surface decoration in ceramics.

Engraving—The process of incising or scratching into metal or other prepared surfaces with a sharp tool.

Etching—To produce a design on metal or glass by using a corrosive to make the lines. After applying ink to the surface, an impression may be taken.

Fabric—A cloth made by weaving, knitting, or felting fibers.

Fettling knife—A sharp, flexible-bladed knife similar to a paring knife.

Fine arts—The appreciation and the expression of the arts, such as dancing, drama, painting, sculpture, architecture, literature, and music.

Firing—Process of baking clay pieces in a kiln at high temperature until point of vitrification is reached.

Fixative—A commercial preparation in liquid or spray form used to protect easily smudged surfaces.

Flat—A brush with long-haired bristles.

Flat color—An even or uniform area of color.

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Flux—Any substance or mixture, as silicates, limestones, and fluorite, used to promote fusion, especially the fusion of metals or minerals.

Foil—A metallic substance formed into very thin sheets by rolling and hammering.

Foreshortening—The apparent visual compression or distortion of forms in a composition to indicate depth in space.

Form—Usually a sculptural or three-dimensional shape defined by its characteristic contour.

Free form—Forms having no definite shape, amoeboid forms.

Frottage—A design created by rubbing a grease or wax crayon on thin paper placed over objects with raised surface qualities such as reliefs, mosaics, leaves, bark, or seaweed.

Functional—Serving a function or useful purpose.

Genre—Compositions which emphasize themes of domestic and everyday events.

Geometric forms—Art forms based on basic shapes of circle, triangle, square, rectangle, semi-circle, etc.

Gesso—Prepared plaster mixed with a binding material and used as a ground for painting or for relief.

Glaze—A transparent or opaque surface finish applied to a ceramic or metalware.

Glazing—Putting a transparent coat of paint over a light underpainting.

Glossy—Having the quality of a lustrous, glazed, smooth, or sleek finish.

Gouache—A painting with opaque or body colors—nontransparent.

Greenware—Any clay piece that is still damp, or unfired and still requires drying.

Grissille—The painting of the subject in gray colors, used as an underpainting.

Gouge—A tool used in the block printing crafts. A gouge usually cuts a wide surface and has a beveled point.

Grog—Ground bisque ware.

Grout—A thin mortar used to fill up or finish the spaces between tessarae.

Gum Arabic—Gum used as a binder for clay or glaze; sometimes called tragacanth. Also used in copper enameling to adhere enamel to copper before firing.

Harmony—An element of design; the consistent, orderly, or pleasing arrangement of parts in a total pattern.

Harness—A device used in weaving. Used to hold the heddles.

Hatching—A system for building up tones or shadows by using a series of lines at various angles crosshatching.

Hue—Color.

Impasto—A particularly thick or heavy application of paint.

Incising—Cutting into a surface with a sharp instrument; a method of decorating on pottery or wood.

Inkle loom—A very simple loom which derives its name from the Scottish word, "inkle" which means a very narrow band or strip.

Intaglio—An incised figure or decoration depressed below the surface of a stone so that an impression from it yields an image in relief.

Joint—The place or part where two things or parts are joined so as to allow motion.

Jeweler's saw—Small, hand saw used for cutting small shapes from metal sheeting.

Jute—A plant fiber used in the making of burlap.

Kinaesthetic—Producing motion in a design or painting.

Lacing—Uniting materials by texture or by leather strips or cord passed through eyelet holes.

Leno—A term used in the weaving crafts. This is a technique of twisted pairs of warm threads being woven between the filling.

Limoges—Process of enameling metal in which the entire surface is covered in a contiguous or continuous manner.

Line—A mark made by a moving point.

Line cutter—A sharp bladed steel tool used for cutting linear designs in silk screen film.

Linoleum—A material used for block printing (battleship).

Lithography—A process of printing from a stone or prepared metal plate involving the use of a grease crayon and ink in making impressions of this composition.

Loom—A machine or apparatus for weaving yarn or thread.

Macramé—Designs made with coarsely knotted thread, yarn, etc.

Marquette—A rough miniature model used by sculptors as a guide for a larger, finished work.

Masterpiece—A term used to denote excellence at a high level, the best of an artist or craftsman.

Mass—The effect and degree of bulk, density, and weight of matter in space.

Mat—The surrounding area between the frame and the picture.

Matté—A dull surface.

Medium (media)—The vehicle or liquid with which a pigment is mixed. In a more general sense, the substance, material, or agency through which the artist expresses his idea, such as stone, metal, pigment, enamel, etc.

Mobile—An art construction or piece of sculpture, usually abstract which has the qualities of fluidity, movement, and versatility in response to external stimuli.

Modeling—In drawing or painting, gradations of light and shade reflected from the surfaces of matter in space, or the illusion of such gradations on a two-dimensional surface. In sculpture, built-up form effected by "adding to" rather than "subtracting from"; distinct from carving which subtracts to evolve sculptural form.

Mold—Hollow shape into which plastic material is pressed or poured; also the act of shaping material this way.

Monochromatic—One color; in color scheme, one color with all its tints and shades.

Monogram—A designed character consisting of two or more letters combined or interlaced; commonly, initials to be printed on textiles, paper, etc.

Monoprint—A type of print or engraving that can reproduce only one of its kind.

Mosaic—A design or composition formed by the planned juxtaposition of clay or glass tessera cemented in grout or mortar.

Motif—Distinctive design or figure that is developed and reoccurs in variation throughout an art work as the dominant idea or feature.

Mural—A wall painting which usually tells a story through a sequence or in episodic arrangement.

Neutral—Without definite color identification (black, white, or gray).

Nib—The point of a pen.

Non-objective—Pertaining to a painting or sculpture that has no subject matter; pure abstraction.

Oblique—Neither perpendicular nor parallel; designates sloping or slanting.

Opaque—Impenetrable to light; non-translucent.

Origami—Ancient art of Japanese paper folding.

Overglaze—Decoration applied after glaze fire.

Palette—A surface used for the purpose of mixing paints.

Papier maché—A substance made of paper pulp conditioned with sizing or paste.

Pattern—A decorative design using a repeated motif.

Perspective—A scheme or formula for representing, on one plane, distance and distant object.

Pigment—A coloring matter or dry substance, usually pulverized, which becomes a paint or ink when mixed with a liquid in which it is relatively insoluable.

Plane—A flat, continuous surface that does not change direction.

Planishing—Level, smooth pounding or rolling of metal.

Planographic—Printed from a flat surface, as a metal plate.

Plaster of Paris—A white powder (calcium sulphate) which when mixed with water forms a quick-setting casting or construction material.

Plastic—Plastics can be organic or synthetic. These materials can be molded.

Plasticine—Claylike material of an oily composition that dries more slowly than clay.

Pliqué-a-jour—Enameling process not backed by any metal.

Polychromatic—Changing of many colors.

Polytych—A picture, usually an altar piece in the form of more than three leaves hinged together.

Portrait—A pictorial representation of a person; usually depicts a face.

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Positive-negative—Positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.

Potter's Wheel—Revolving wheel, driven by hand, foot, or electric power, on which clay can be "thrown" to make variously shaped objects of clay.

Pottery—Objects of any kind that are made of earthenware and hardened by firing.

Print—Anything that leaves a printed impression on one surface from another surface.

Proportion—The mathematical relation or ratio or the parts of an object to each other and to the whole.

Puppet—An artificial figure with jointed limbs, moved by hand or stick or by strings. All marionettes are puppets, but all puppets are not necessarily marionettes.

Pyrometer—An electrical device used to measure the heat of a kiln.

Raffia—A palm fiber available in a wide range of colors.

Realistic—A mode of art characterized by representation of things as they really are; sometimes synonymous with photographic.

Reed—In a loom, the series of parallel strips that force the weft up to the web and separates the threads of the warp.

Relief—Projections of figures and forms from a flat surface.

Relief printing—Printing from a raised surface.

Repetition—The process of organizing a work of art by obvious repetition of the same lines, shapes, and colors and other forms.

Repoussé—Process of decorating metal by beating it into relief from the back, leaving the impression on the face.

Rhythm—An element of design that established a proper relationship and interdependence of parts to the artistic whole through regular recurrence of elements of motion.

Rouge—A red powder, ferric oxide, used in polishing metals.

Roving—Heavy cotton yarn.

Sandcasting—Method of producing a casting by pouring Plaster of Paris into sand molds.

Saturation—The greatest possible intensity of a color.

Scale—The mathematical relationship or ratio of the parts or totality of an object to its function or to the size of the original form.

Scheme—A color arrangement, as "color scheme"; the colors used in a particular work.

Scoring—The prearranged folding-lines of paper patterns in preparation for paper sculpture.

Sculpture-in-the-round—Free-standing forms, carved or modeled in three dimensions.

Scumble—A painting term referring to the softening of a color by the application of another opaque color over it.

Sgraffito—Decoration produced by scratching through a surface layer of plaster, glazing, etc., to reveal differently colored ground; used in jewelry.

Shade—Effect produced by adding black to the normal color.

Shadow—The dark area on a form which intercepts light.

Shuttle—Thread carrier on a loom.

Silhouette—A two-dimensional outline of an object in space.

Sketch—A brief study of a subject, a drawing complete in itself.

Slip—Liquid clay.

Solder—Any of many alloys. Used to fuse two pieces together.

Solvent—A liquid which dissolves or reduces the viscosity of other liquids. (Turpentine is a solvent for oil paint.)

Space—Three-dimensional. In art, a structure or form possessing thickness, or depth as well as length and breadth.

Squeegee—A hard piece of rubber braced in wooden handle and used to force ink or paint through a silk screen for printing.

Stabile—A sculptural construction, usually abstract in part, that remains in a fixed position.

Stained Glass—Glass colored by various processes, often used in church windows.

Stencil—A thin sheet of cardboard, paper, metal, or film cut through in such a way as to reproduce a design when color is rubbed over it.

Still life—A picture or picture set-up representing inanimate objects, as flowers, fruit, etc.

Stipple—To paint, engrave, or draw by means of dots or small touches.

Stitchery—The designing in a fabric or material with thread; a form of sewing or embroidery.

Structure—Organization, composition, as "art structure"; formal organization.

Style—The quality that gives distinctive excellence to art. Also a current group of forms united by reciprocal fitness and expressive of a civilization, of a people, or of an individual.

Stylize—Artist individual distortion.

Subordination—The placement of certain objects, shapes, and colors in a lower order or rank of importance in a design.

Symbol—A sign or object that stands for or suggests something else by reason of relationship, association, convention, or accidental but not intentional resemblance.

Symmetry—Correspondence in size, shape, and relative position, of the parts that are on opposite sides of a dividing line or median plane.

Tactile—Refers to sense of touch.

Technique—Method of procedure involved in transforming matter or artistic media into a work of art.

Tempera—Term used interchangeably with the commercial product poster paint.

Terra cotta—Variable color of hard-baked clay, red to reddish yellow, and of high saturation. Loosely means unglazed clay.

Tessera—Small pieces of glass or stone used in making mosaics.

Textile—Any material that is woven.

Texture—The sensuous or tangible quality of a surface or the simulation of such qualities in drawing, painting, or sculpture.

Three-dimensional—Pertaining to any design or sculptural work that has length, width, and depth.

Tint—The lighter color value.

Tone—The value and chroma quality of hue as used in painting.

Tooling—The designing or ornamentation of leather or metallic materials by means of compressing or pushing out with a suitable tool.

Tooth—The textural surface quality of the white canvas or paper, varying from rough to smooth.

Transition—The process of softening opposition; *e. g.*, the use of a diagram movement between a horizontal and vertical image.

Translucent—Semi-opaque; a design or painting that has rays of light transmitted through it in such a way as to show clearly bodies behind or beyond it in full outline.

Tripoli—Compound used for polishing scratches in metal. A dustlike silica.

Triptych—A painting in the form of three leaves or panels, hinged together.

Tsantung—Used for applying hot wax to a fabric in batik process.

Tusche—A lithographic and silk screen liquid used for stippling, penwork, and filling in solids on silk screen stencils.

Two-dimensional—Pertaining to design that has only the dimensions of length and width; commonly known as "flat pattern."

Underglaze—Pottery colors used for decoration; these colors are flat.

Unity—The oneness or wholeness of a work of art.

Value—An attribute of color, its lightness or darkness; for example, the values of red would range from pink to maroon.

Vitrification—The process of becoming glass-like, as in a glaze, or nonporous, as in ceramics.

Warp—The lengthwise (vertical) threads in which a loom is strung.

Wash—The application of color in a thin fluid manner. Diluted pigment.

Wedging—A method of preparing clay by kneading it to expel air pockets and make it constantly plastic.

Woodcut—A design engraved upon a block of wood in such a way that the background is cut away to a slight depth and only the lines remaining form the design; also a printing impression made from such a block.

Woof—Same as weft. The threads that run horizontally in the process of weaving.

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Recommended Art Books for Kansas Schools, Supplements I, II, III
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PRINTED BY
ROBERT R. (BOB) SANDERS, STATE PRINTER
TOPEKA, KANSAS